

3-D Imaging Past, Present & Future

July/August 2021
Volume 47, Number 1



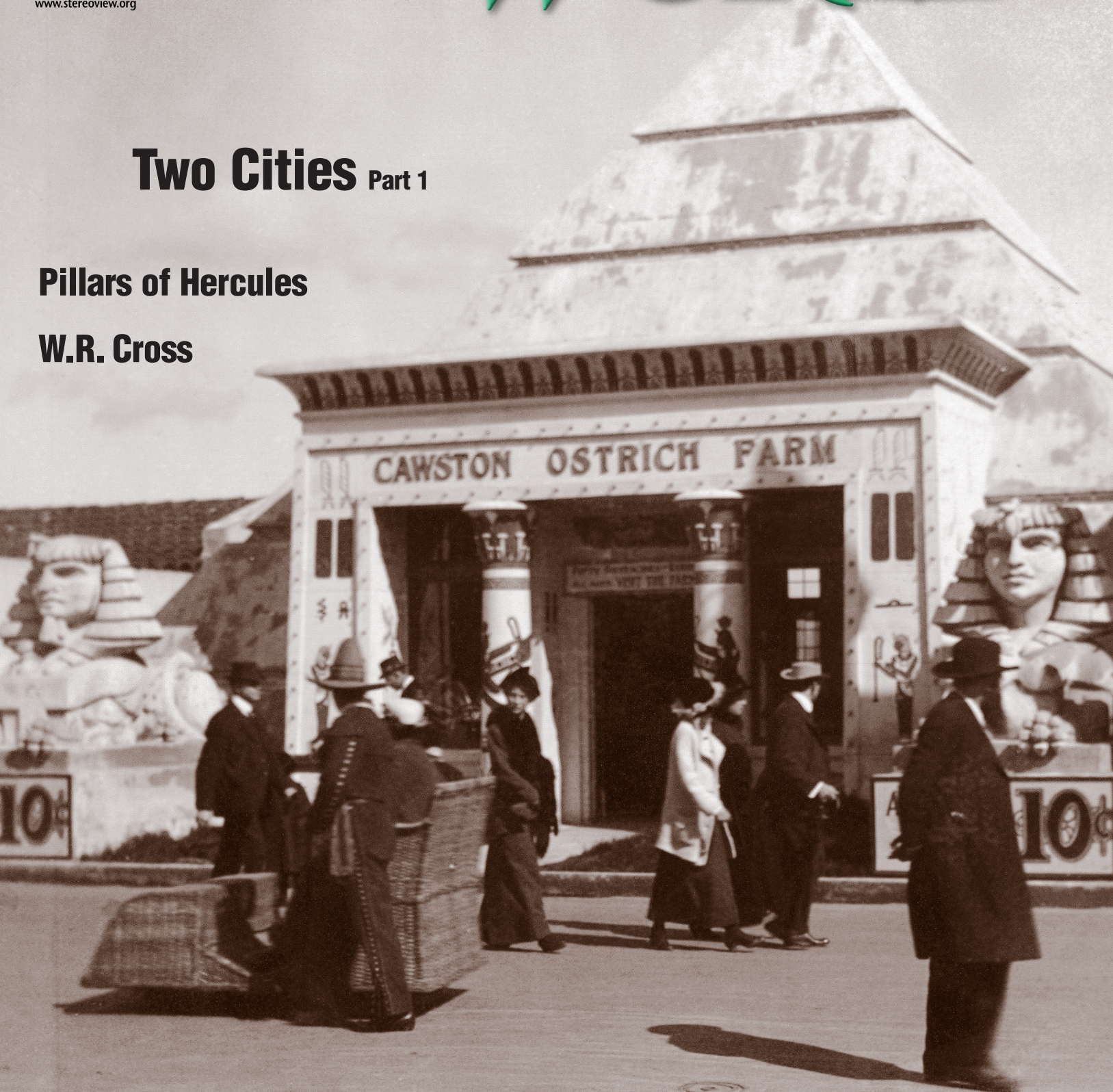
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STEREO WORLD

Two Cities Part 1

Pillars of Hercules

W.R. Cross



'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Going to the Dogs

These views that all include dogs were submitted by Tom Prosser. He explained that he has purchased several collections of older Realist format slides over the years, and so while he has no personal connection to these cardboard-mounted Kodachrome images, he is happy to share them in this column.

The first slide showing a woman with a dark dog in a dark room is stamped October 1961, but includes no notations about the subject.

The next slide, showing two girls in the front yard, is stamped September 1966, but it doesn't include any other information either. It's nice to see the older girl already has an interest in photography, but her camera needs another lens!

The last slide is stamped October 1958, and includes the hand-written notation "Ernie and Smiley." 🐕🐕

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



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Front Cover:

Keystone No. 17685, "The Ostrich from Incubator to Feather Boa, Cawston Ostrich Farm Exhibit on 'The Isthmus,' Panama-California Exposition, San Diego, Calif. U.S.A." One of the oddities found on the fair's midway, from "A Tale of Two Cities and the Panama Canal" Part 1 by Ralph Reiley.

Back Cover:

"Infinity 2" by Eric Kurland from "The Los Angeles 3-D Club Archives" by Susan Pinsky & David Starkman



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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(six issues): \$38 U.S., \$55 international.
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Tokyo Cat

With apologies to Erwin Schrodinger, does the act of observing a cat in a box determine whether it is 2-D or 3-D? A high resolution 62 foot wide video billboard in Tokyo has drawn a lot of attention by featuring a cat that appears to escape the confines of the curved screen around a large box-like space outside an upper floor of a building. Identified in the media as a "giant 3-D cat" but of course shown in 2-D, there is some debate among stereo imaging enthusiasts as to whether the display is actually autostereoscopic due to the potentially huge number of viewing angles and the distance from the display to the street below. We hope some reader in Japan is able to get a stereo video or still of the cat to help answer the question. (We've cheated here, the sequential 3-D effect above is due only to movement of the digital cat's head.) Similar wraparound displays creating "anamorphic illusions" have appeared in Chengdu, China and Seoul, South Korea. See tinyurl.com/cjha44ea.



The suddenly famous digital cat near Shinjuku station, Tokyo isn't real, but is the 3-D?

page then scroll down to a complete selection of volumes and issues. Every page of every issue is viewable, starting with our first issue, March/April 1974. All the covers are

shown grouped by volume to aid your search. While not an index, it's a valuable resource that many members have yet to explore and one we should mention more often.

Dawn Delayed

The release date of the upcoming book *Stereoscopy – the Dawn of 3-D* from The London Stereoscopic Company has been moved to Oct 6, 2021. See *Editor's View* in Vol. 46 No. 6. 📖

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

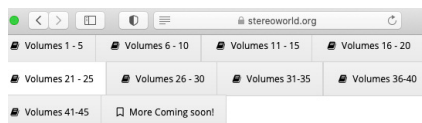
Editor's View

Comments and Observations
by John Dennis

Free Back Issues

We continue to get questions about an updated DVD *Stereo World* index. While we don't know exactly when one may be available, all the issues in the previous index plus those up to Volume 45 are available free at stereoworld.org. Just click on "Back Issues" at the top of the home

Just some of the memorable issues to explore at stereoworld.org.



Volume 21



Explore the World of Stereo Images

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I may be reluctant to feature Unknown trees and rocks but this is clearly a DEN! There is a penciled notation on the verso that reads "No. 70. 12/22/88" and a barely visible flag fluttering at the top that also reads "DEN". The right half of the stereo has a hand sickle visible on the left margin so it appears the photographer made two separate exposures.

The USGS National Map Gazetteer (GNIS Feature Search) lists over 300 possible "Den" features including over a dozen in the New England region with many Bear Den Hills along with a few Devils, snakes, smugglers, and miscellaneous animals. Many of these features are now part of parks including the notorious Devils Den at Gettysburg. Unfortunately, there seem to be few "Den" photos online that might help sort things out. Perhaps you can!

Follow up on *Unknown 34, Hepburns Barr.*

Enterprising NSA member Richard Buck searched Ancestry.com and came up with a plausible match! Moses Garrison Hepburn Jr. (1831-1897, listed as a "mulatto") was proprietor of the Magnolia House in West Chester, PA. Tavern and innkeepers were required by law to obtain a liquor license annually, and they applied for a license by petitioning the local county court. In his 1868 petition, Hepburn explicitly stated his motivations for the new business. At a time of racial discrimination and segregation in American towns and cities north and south, Hepburn marketed his Magnolia House as the place African Americans seeking accommodations in West Chester could

stay. "[T]he said Borough stands in pressing need of an Inn or Tavern for the entertainment of people of color. That the public houses now established refuse to entertain this claim

The Unknowns

Number 36

Can You Identify the Subjects of these Views?

by Russell Norton

of people visiting the town, and they are consequently driven to seek accommodations in private families and inconvenient places." His obituary says he was the first colored councilman elected in West Chester and had notable real estate holdings. The Magnolia House still stands today and had many distinguished visitors including Frederick Douglass who stayed there during his 1875 visit to West Chester. There is more online about Moses and his father who both had considerable real estate and a fascinating history. Thank you Richard Buck! 📷



Can you identify this stereo? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at RussellNorton3D@gmail.com, (203) 281-0066, PO Box 1070, New Haven CT 06504.

A Tale of Two Cities and the Panama Canal

Part 1

by Ralph Reiley

This tale of two cities begins in Panama, Central America. In 1519, Spanish Conquistadors founded Panama City, a Pacific Coast outpost to store gold plundered in Peru. The gold was carried from the Pacific side, over the mountain range to the Atlantic side, where it was to be loaded onto treasure ships sailing for Spain. Charles V, Holy Roman Emperor, who was also the King of Spain, ordered a survey of Panama in 1534 to find the shortest route between Spain and Peru, seeking a military advantage over Portugal. In 1668, British physician and philosopher Sir Thomas Browne, speculated that the Panama Isthmus was worthy of an attempt to link the Pacific and Atlantic Oceans.

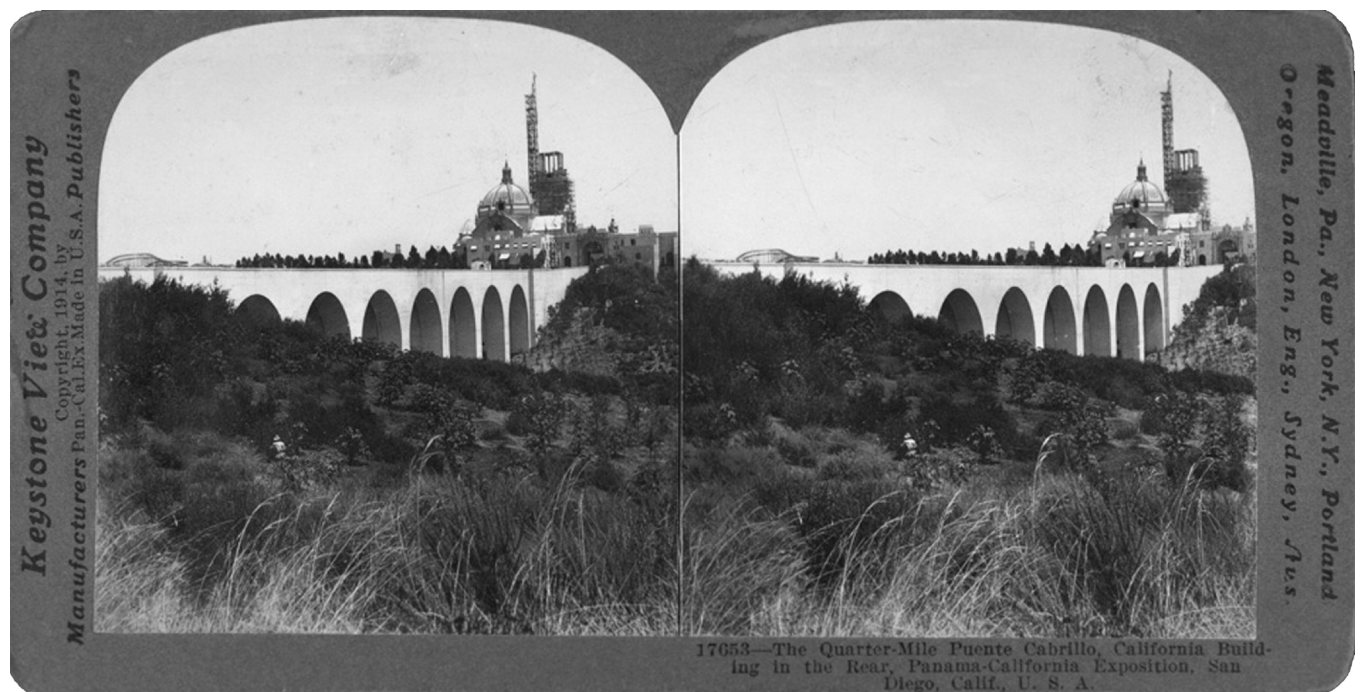
Scotland launched a poorly conceived venture headed up by a group of investors known as the Scottish Company in the late 1690s. The debacle came to be known as the Darien Scheme. A Scottish colony called New Caledonia was to be

established on the Isthmus of Panama to establish a trade route monopoly between the Pacific and Atlantic Oceans. The scheme was beset with poor planning, inadequate supply, a divided leadership, a lack of demand for traded goods, a British naval blockade, an outbreak of malaria, and interference from the East India Company. The fatal blow that ended the poorly conceived plan was a siege by Spanish forces in March 1700 with the Spanish navy joining the blockade. As the Company of Scotland invested about 20% of all the money circulating in Scotland, the failure of the company left the Scottish Lowlands in financial ruin. This left the Kingdom of Scotland in

a vulnerable position. In the political upheaval that followed the financial crisis, the Scottish kingdom lost its independence from England in the Treaty of Union in 1706.

In 1788, Thomas Jefferson, the American Minister to France, suggested that Spain should build a canal in Panama, in pre-Monroe Doctrine days. From 1788 to 1793, Alessandro Malaspina led an expedition to survey the area, and drew up plans for a canal. Malaspina was Italian but spent most of his life as an officer in the Spanish navy. The project was never started, but the British began work on a canal in Panama in 1843. It was expected to take five years to complete, but the plan was

.....
Keystone No. 17,653, "The Quarter-mile Puente Cabrillo, California Building in the Rear, Panama-California Exposition, San Diego, Calif. U.S.A." The design concept of an "exposition city" was to transport the visitor from the real world to the imaginary reality of the shining city on the hill. This view of the main pedestrian entrance illustrates an architect's idea of transition. One had to traverse a quarter mile to leave the real world behind and enter the imaginary world of the shining city, time to transition from one reality to the other. There was also a train station for visitors arriving by rail, and a large parking lot for visitors arriving in their own automobiles. Neither of these entrances provided such a defined transition into the fair as the Cabrillo Bridge. (Courtesy of the California State Library.)





17660—A Long Arcade Along the Prado, Panama-California Exposition, San Diego, Calif., U. S. A.

Keystone No. 17660, "Long Arcade Along the Prado, Panama-California Exposition, San Diego, Calif. U.S.A." In the Spanish style, many arched promenades were set up around landscaped courtyards, offering visitors shaded walkways and places to sit, relax, and reflect on the experience of the fair. The San Diego fair was a more sedate experience than the San Francisco Fair, except for the Isthmus area, which was much livelier.

(Courtesy of the California State Library.)

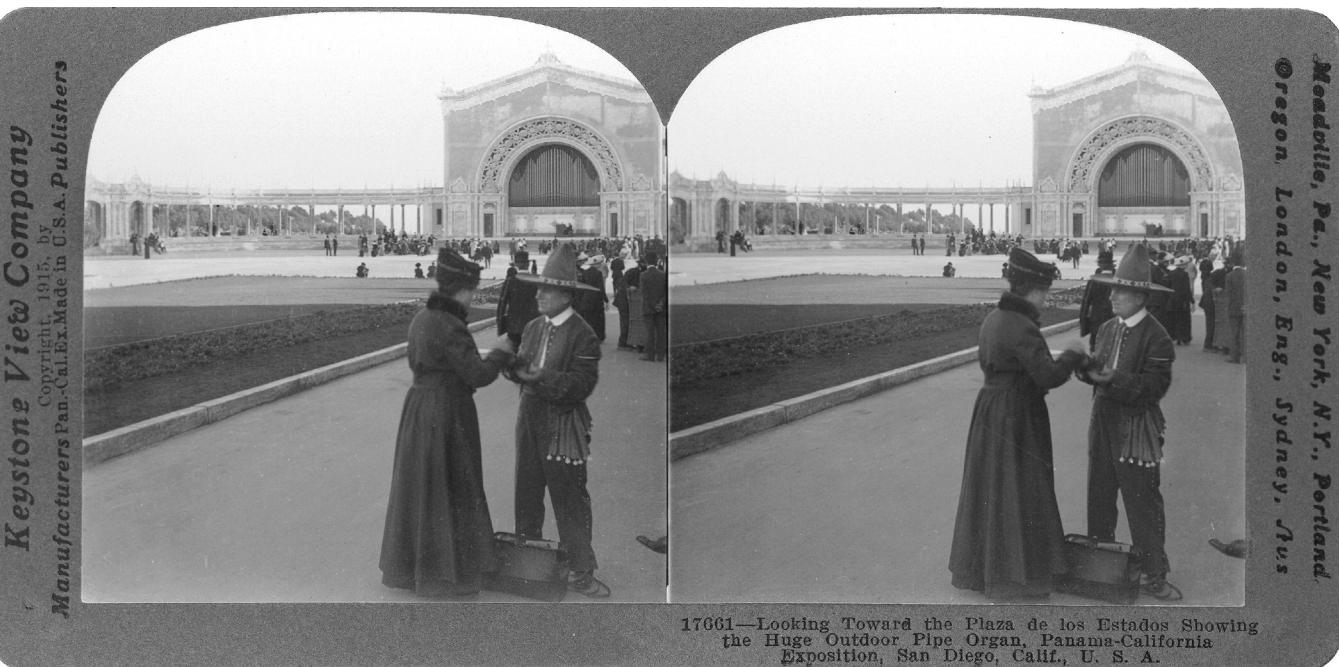
soon abandoned. The French began work in Panama in 1887, after the success of the Suez Canal. The French raised funds and had a team of engineers devise a construction plan. From 1881-1894 work on the canal was carried out. Frequent accidents, mud slides, equipment failures, malaria, and constant misappropriation of funds by those in charge of the investment group led to the abandonment of the project.

Several top investors went to prison for the Panama Affair, as it was popularly known. The French left

behind an unfinished project and a massive amount of construction equipment. It is estimated that 22,000 men died from accidents and disease.

In 1902, the U.S. government became interested in the idea of a canal. After some machinations of dubious legality were put into

Keystone No. 17661, "Looking Towards the Plaza de los Estados Showing the Huge Outdoor Pipe Organ, Panama-California Exposition, San Diego, Calif. U.S.A." In the background is the Spreckels Organ Pavilion, which is still functional today. This was the area where visitors were entertained by pipe organ concerts and theatrical performances, as well as bands and choral groups. This view got my attention, as there is something just not right about it. I believe that Philip Brigandi is the man in the sombrero. One of the notable features of the fair was the man in the charro suit with the tame pigeons. I believe Brigandi borrowed the pigeon man's hat and jacket and photo-bombed himself into this Keystone view. This is not a 100% identification, but it seems likely, as Brigandi did indulge in hamming it up from time to time. (Courtesy of the California State Library.)



17661—Looking Toward the Plaza de los Estados Showing the Huge Outdoor Pipe Organ, Panama-California Exposition, San Diego, Calif., U. S. A.

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17662—Tame Pigeons on the Plaza, a Few of the 2000,
Panama-California Exposition, San Diego,
Calif., U. S. A.

motion, the nation of Columbia relinquished the Panama Canal zone to the USA. On May 4, 1904, the USA officially began the construction work on the Panama Canal. [See SW Vol. 16 No. 3.] The construction of the Panama Canal was a project not unlike sending men to the moon. It was a massive engineering project, and the stakes in failure to complete the canal were of the highest consequence. The nation that owned the

Keystone No. 17662, "Tame Pigeons on the Plaza, a Few of the 2000, Panama-California Exposition, San Diego, Calif. U.S.A." Brigandi photographed the Pigeon man in the distinctive sombrero and charro suit several times in his views of the Panama-California Exposition. Accounts of the fair record how popular the pigeons were, as well as the man who sold pigeon feed to fair visitors. (Courtesy of the California State Library.)

canal would have a strategic naval advantage over those nations that did not own it. The economic impact when the canal was in operation would affect trade around the world. It would also revolutionize the travel industry, an unforeseen

and minor effect compared to the shift in world naval power and the economic impact in transporting cargo around the world. Two cities in California recognized the impact the canal would have, San Diego and San Francisco.

Shortly after the start of construction on the canal, prominent businessmen in San Francisco began thinking of a world class celebration to coincide with the opening of the canal. This was a remarkable bit of

Keystone No. 17665, "In Los Jardines del Eucalyptus, California Bldg. in the Background, Panama-California Exposition, San Diego, Calif. U.S.A." Each state and country represented at the fair would have a building to house exhibits highlighting industrial and agricultural products. The California Building was one of the largest and most ornate buildings at the fair. It is now the Museum of Us, the City of San Diego's historical museum. (Courtesy of the California State Library.)

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17665—In Los Jardines del Eucalyptus, California Bldg. in
the Background, Panama-California Exposition,
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17668—The Isthmus, the Street of Fun, as Seen from the Japanese Village, Panama-California Exposition, San Diego, Calif., U. S. A.

Keystone No. 17668, "The Isthmus, the Street of Fun, as Seen from the Japanese Village, Panama-California Exposition, San Diego, Calif. U.S.A." A view down the midway of the Panama-California Fair. Note the Electricette, a 3.5 mph vehicle for rent for \$1.00 an hour. They were a popular means of transport around the fair, seen in many of Brigandi's views. The Isthmus had the most diverse architectural designs of the fair, in all its bawdy and racist nature. Brigandi did not photograph the more blatantly racist exhibits on the midway, possibly because he was an Italian immigrant and had experienced the nationalism and racism of the time himself. (Courtesy of the California State Library.)

optimistic and forward thinking, as the successful completion of the canal was far from certain in 1904. A planning committee was established, and they began to work on what this celebration would be. Little did they know that in less than two years, they would also be rebuilding their city. At 5:12 am on April 18, 1906, San Francisco suffered a major earth-

quake that damaged buildings and severed telephone lines, water lines, and gas lines. Fires broke out, and with the water supply system

destroyed, the city fire departments were helpless. The combination of the earthquake and the fires that followed destroyed much of the city.

Like Chicago in 1871, San Francisco rebounded quickly. For a short time, carpenters commanded a higher wage than lawyers. Planning for the Panama celebration hardly skipped a beat as the city quickly rebuilt itself.

By 1909, it was apparent that the U.S. would complete the canal. New

Keystone No. 17680, "Indian Arts Bldg., Panama-California Exposition, San Diego, Calif. U.S.A." This building housed products and artwork produced by Native Americans, and the style of the building is of the more indigenous adobe Spanish Missions, in the Navaho style. There were several Native American groups on display as exhibits, not much different from a zoo exhibit. Note the three Electricettes in the foreground. As this photo shows, attendance at the fair could be sparse at times. (Courtesy of the California State Library.)

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17680—Indian Arts Bldg., Panama-California Exposition, San Diego, Calif., U. S. A.

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17682—By the Zuni Pueblo in the "Painted Desert," Panama-California Exposition, San Diego, Calif., U.S.A.

Orleans then began plans for an event, as the city would be the first port of call on the Atlantic side of the canal. A legal and political battle then began between San Francisco and New Orleans. U.S. trade with Asia was envisioned as the future, and San Francisco seemed to be the city best located to further that end. New Orleans reluctantly ended plans to host a fair. The city had hosted the 1884 World Cotton Centennial, and did not host another fair until

Keystone No. 17682, "By the Zuni Pueblo in the 'Painted Desert,' Panama-California Exposition, San Diego, Calif. U.S.A." An uncomfortable group of Zuni Indians posing for the camera. Behind them is the three-story pueblo built for them to "live" in. They were employed by the fair to present a "living history" exhibit of native Americans in their natural habitat. There were many issues with those running the fair in their dealings with those not of European descent. After the fair, the U.S. Army used the pueblo as barracks for enlisted men, while the California Building housed officers. (Courtesy of the California State Library.)

the 1984 Louisiana World Exposition. Meanwhile, further south in California, the prominent businessmen of San Diego realized that their city would be the first American port of call on the Pacific side when the canal opened. On July 9, 1909, the

City of San Diego began planning their own celebration for the opening of the Panama Canal.

There was a great deal of animosity coming from the San Francisco planning committee towards San Diego. The San Francisco team urged the San Diego team not to proceed, and they used political muscle to put an end to their planning, but nevertheless, San Diego persisted. The San Diego fair was forbidden to use the

Keystone No. 17685, "The Ostrich from Incubator to Feather Boa, Cawston Ostrich Farm Exhibit on 'The Isthmus,' Panama-California Exposition, San Diego, Calif. U.S.A." One of the oddities found on the midway. Cawston Ostrich Farm also had an exhibit at the San Francisco Fair. Note the Electricque and the pigeon man in the sombrero and charro suit. (Courtesy of the California State Library.)

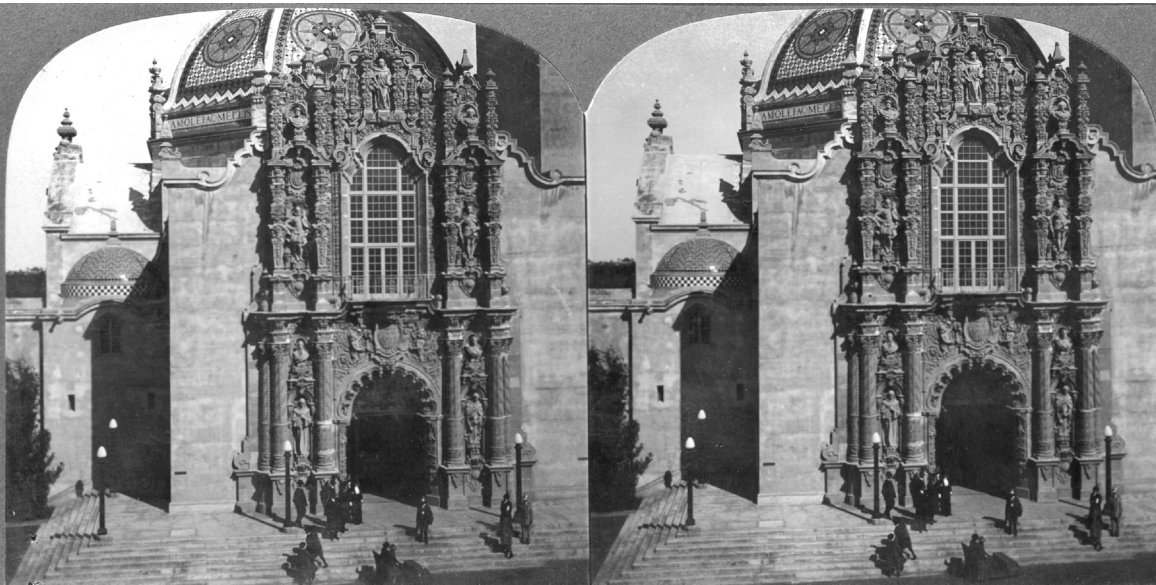
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17685—The Ostrich from Incubator to Feather Boa, Cawston Ostrich Farm Exhibit on "The Isthmus," Panama-California Exposition, San Diego, Calif., U.S.A.

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17687—The Beautiful Front of the California Bldg., Panama-California Exposition, San Diego, Calif., U.S.A.

Keystone No. 17687, "The Beautiful Front of the California Bldg., Panama-California Exposition, San Diego, Calif. U.S.A." The front façade of the California Building with the ornate decoration of a grand Spanish Colonial cathedral. At the time few Americans outside of California had ever seen the ornate nature of Spanish Colonial architecture. The design of the San Diego fair buildings is credited with the Spanish Colonial Revival style of architecture. (Courtesy of the California State Library.)

term International in the name, so the Panama-California Exposition was born. San Diego was denied federal and state funding. This forced San Diego to plan a smaller scale celebration than originally conceived. The two planning committees worked independently of each other, and both cities would produce quite different celebration events.

On August 3, 1914, the SS Cristobal, a passenger/cargo ship, was the first to pass from ocean to ocean through the canal. Preparations were quickly speeded up in San Diego and San Francisco to finish construction and get the fairs open. At the end of August, the First World War began, throwing a huge monkey wrench in the plans for both cities. Participation by European nations at war became uncertain. But, through a massive number of negotiations, most of the European powers did send over exhibits, despite criticism over such extravagant costs during a time of war.

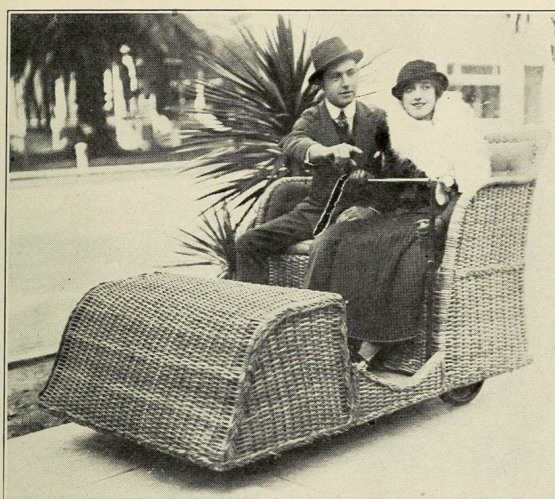
The planning committees in San Francisco and San Diego studied the 1893 Chicago Fair and the 1904 St. Louis fair intently. Each committee came up with different conclusions about the architectural style the respective fairs would present. San Diego used one architect, who

designed the central buildings for the fair. This architect also oversaw the architectural design by other architects of the other fair buildings. San Francisco used a team of architects, working independently, each building to be designed by a different architect, but with a set of gener-

al guidelines in the use of color. Each fair had a large midway. The San Diego Fair had the Isthmus. Some who attended the fair never made it past the Isthmus.

An odd thing happened, which is still happening today. Those in San Diego ignored what was going on in San Francisco. Those in San Francisco ignored what was going in San Diego. Both cities talk about how wonderful the fair was in their city. Even after a century, both cities still fail to mention that the other city

Advertisement for the Electriquette by the Exposition Motor Chair Company of Los Angeles.
(Courtesy of the Panama-California Exposition Digital Archive)



The real, easy, classy, comfortable, luxurious way to see and thoroughly enjoy the Exposition is in an Osborn Electriquette, which supplants the antiquated push-chair and jinrikisha. The only passenger conveyance permitted on the grounds.

The simplicity of operation renders experience unnecessary. A child can drive it. It's great fun.

Stations at each entrance gate, all prominent points, and "Neptune's Wonderland" on the "Isthmus."

EXPOSITION MOTOR CHAIR COMPANY,
San Diego Exposition

also had a fair going on at the same time. Travel agents did not ignore the two fairs. There are many travel brochures offering package deals for both cities. Cruise ship lines lost no time in advertising that their ships were using the canal. Keystone Studios in Los Angeles produced two short movies, one at each fair. In San Diego, Fatty Arbuckle and Mabel Normand made a short comedy about the fair. These were the days when one could set up a camera on the street and shoot a movie, without much of a script. This short film was shot while the fair was in progress and used mid-way entertainers as extras. The result was a silly comedy with a nearly undetectable plot. The film shot at the San Francisco fair was more of an infomercial. Arbuckle and Normand mugged at the camera, and they met the mayor of San Francisco at city hall, providing some gravitas to the film. The emphasis of the film was to present the fair in a way to entice people to come see it. Both films can be found on youtube.com, *Fatty and Mabel (at the San Diego Exposition)* and *Mabel and Fatty Viewing the World's Fair at San Francisco*.

While the planning for the San Diego fair did not start until 1909, the San Diego Panama California Exposition opened before the San Francisco fair, on January 1, 1915. The design for the fair buildings was awarded to New York Architect Bertram Goodhue, with Frank P. Allen finalizing the land planning of the fair that had been started by the Olmstead Brothers, sons of eminent landscape architect Frederick Law Olmstead. The City Park was selected as the exposition site, and renamed Balboa Park, to give the park an instant history. While it was termed a city park, it was an open area with no trees, and home to rattle snakes, scorpions, tarantulas, bob cats and coyotes. The Park is divided by two north-south canyons creating three mesas.

Studying the fairs in Chicago and St. Louis, Goodhue turned away from the Beaux Arts style. It was sug-



A post card advertising the San Diego Panama-California Exposition. It's hard to imagine today the importance of the Panama Canal, as its once unique strategic value has been eclipsed by 21st century air, naval and transportation technology.

(Courtesy of the Panama-California Exposition Digital Archive)

gested that the fair use the modest and indigenous Pueblo style, modeled on the adobe buildings of the original inhabitants of California. This idea was rejected for aesthetic reasons, as it was considered too plain and too native. The more ornate and urban Spanish Baroque style was chosen, soon to be called Spanish Colonial Revival. It was thought that the Spanish colonial era would create a historic atmosphere for the fair, and work with the theme of human, aka European, progress. All the fairs of this era from late 19th century to 1915 were to promote the positive aspects of European domination of the continent. These fairs presented a mostly false façade of enlightened civilization and downplayed the negative and brutal aspects of conquest and colonial rule.

In California, the twenty-one Spanish missions, founded between 1769 and 1833 are legendary. These missions are credited with maintain-

ing Spanish culture after Spain was unable to maintain its colonial army after 1810. During Napoleon's war with Portugal and England, Spain was under French military occupation. The French put the Spanish king in prison and the Spanish army was recalled from California. In 1821, Mexico gained its freedom from Spain, but did not send a governor to California until 1824. In 1833, the missions were converted into land grants. What Indian land the missions had been holding were given out as land grants to be converted into ranches and farms. In 1846 the Mexican American War began, and after 1848, California was part of the USA. Then in 1849, gold was discovered and a new American era in California began.

One of the criticisms of the Chicago and St. Louis fairs was the lack of diversity in the architecture, as all the buildings were neoclassical in design, and they all looked the same. In Chicago, all the buildings were white, except for one. Goodhue turned away from the Beaux Arts style, for the more culturally and historically correct architecture of colonial Spain of southern California. In

doing this the San Diego fair doomed itself to the same criticism heaped on the Chicago and St. Louis fairs. As all the buildings were under the direction of one architect, and all the buildings were of the same architectural style, they still all looked the same. The fair resembled the campus of a colonial Spanish religious university. The only architectural diversity found at the San Diego fair was on the midway, the Isthmus. In this part of the fair, a wide range of architectural visions were on display that ranged from the garish and tawdry to the racist nature of society at the time. The architecture of the Isthmus, in all its vitality reflected the true nature of the times, and not the idealized view of humanity that the architecture of the fair was presenting with the temporary shining city.

The small farm with a modern bungalow was highlighted at this fair.

(Continued on page 14)

An Emblematic Gem

Gustavo Mercado defines an emblematic image as one that moves beyond the literal subject and suggests “abstract, complex, and associative ideas.”¹ In other words, when gazing at an image, a person is inspired to attach additional meanings to what is seen. The vast majority of images—no matter how vivid—are not emblematic. Within the field of stereography, neither a gorgeously tinted White House room by J.F. Jarvis, nor a stunning Yosemite Valley view by Carleton Watkins, nor a dynamic Teddy Roosevelt portrait by H.C. White could be claimed as emblematic. In contrast, Edvard Munch’s *The Scream*—done in paint, pastel, and lithograph stone—is a top tier, four-star emblematic image: it explodes beyond just picturing an upset guy; it instead inspires meditation on the human condition.

A rare example of a genuinely emblematic stereoview is E. & H.T. Anthony & Company’s #6833, “Arbor Water, Near Entrance” from their 19-card 1869 Green-Wood Cemetery series.² I first stumbled onto this view a decade ago on eBay. It was faded and badly soiled, so it hung around for a while as I repeatedly revisited it, wavering over whether or not to buy. The more I

studied it, the more I discovered, and it almost killed me to stay put, but in the end, I gambled that a better version would someday materialize. That gamble almost didn’t pay off, but recently, I finally checked off

Wood Cemetery views across two decades.⁴ Taking a closer look at their inventory, what stands out is that either a single Green-Wood view or a Green-Wood series was released on 23 separate occasions. Evidence

suggests Green-Wood views were a cash cow.

Arbor Water may be the best of the lot: the sentinel tombstones in the upper right quadrant, the abandoned boat, the naked trees,

their ghostly reflection in the water... all elements fuse to suggest a melancholy impermanence.

A better camera placement could not have been found. Note, for instance, how the tallest spire to the early 1860s Richard Upjohn-designed “Gothic Gates”—which dominates the view’s upper left quadrant—is perfectly bracketed on either side by a tree. Its reflection is allowed to fully stretch across the water without touching the near shore. Note, too, how the boat is cradled by the reflection of trees upon the water. The left border, meanwhile, is exquisitely reinforced by the tall tree and its long reflection.

Non-camera ingredients also contribute to Arbor Water’s impact.

(Continued on page 19)

Stereo Excursions

The Aesthetics of Selected Views

by Douglas Heil

this bucket list item, and here is the view in all of its glory.

Founded in 1838 and not affiliated with any church, the 478-acre Green-Wood Cemetery is nestled in Brooklyn 3.5 miles southeast of the Statue of Liberty. In fact, a bronze statue of Minerva stands on Green-Wood’s Battle Hill, saluting Liberty. Loren Rhoads, author of the travel guide *199 Cemeteries to See Before You Die*, has noted that people would flock to Green-Wood not only to mourn the dead, but also to marvel at its art and nature. During the 1860s, it pulled in half a million visitors per year. “More people came to see [Green-Wood],” observed Rhoads, “than Niagara Falls.”³

According to T.K. Treadwell’s compilation of Anthony stereoviews, the company published 154 Green-

E. & H.T. Anthony No. 6833, “Arbor Water, Near Entrance” from their 19-card 1869 Green-Wood Cemetery series.



Claudia Barrett, 1929-2021



Claudia Barrett (Alice) is rescued by George Nader (Roy) in a publicity still from *Robot Monster*. The Wikipedia page includes a 2-D trailer.

Claudia Barrett, who as Alice in the 1953 classic 3-D film *Robot Monster* attracted the attention of Ro-Man, died at her home in Palm Desert CA on April 30 at the age of 91. At one point in the film, her screaming character is carried off, Fay Wray-style, by the crudely costumed monster. But a leading part in one of the popularly regarded worst films of all time can bring recognition of its own, and for the rest of her life Barrett received fan mail for her role in the camp classic, even as she devoted herself to poetry, watercolors, the study of Emerson, etc. in Palm Desert's Center for Spiritual Living. See her legacy page at tinyurl.com/pcc2v7es.

Barrett had a busy television career in the 1950s and '60s, appearing in shows like *Hopalong Cassidy*, *Cowboy G-Men*, *The Abbot and Costello Show*,



Cast members Claudia Barrett (Alice) and Greg Moffett (Johnny) attended the showing of *Robot Monster* at the 2013 World 3D Film Expo in Hollywood. Between them is Eric Kurland as Ro-Man. (See the trophy version of Ro-Man on page 21.)

Studio 57, *The Lone Ranger*, *The Cisco Kid*, *Buffalo Bill Jr.*, *Wild Bill Hickok*, *The Roy Rogers Show*, *Death Valley Days* and *Lawman*. Film credits include *White Heat* (1949), *The Story of Seabiscuit* (1949), *Chain Lightning* (1950) and *The Great Jewel Robbery* (1950).

Around the mid 1960s she switched to distribution, publicity, and PR work in the film industry. According to her family-written obituary, "...in 1981 she found her dream job at the Academy of Motion

Picture Arts and Sciences (AMPAS). She worked in the division that produced the awards for scientific and technical advances, got to go to the Academy Awards Show every year, and was able to give tickets to family members in the early years."

Eventually, *Robot Monster* would be both remembered and praised as, in the words of critic Leonard Maltin, "embarrassingly, hilariously awful," and would earn spoofs on *Mystery Science Theater*, in *Looney Tunes* and *Teenage Mutant Ninja Turtles* cartoons and by the rock band The Cars. The LA 3D Club would adopt the likeness of Ro-Man as their award for independent 3-D film and video work, and a few frames from *Robot Monster* appear each week as part of the introduction to the MeTV network's *Svengoolie* show. (The film's music was composed by the great Elmer Bernstein, who in 1953 was scraping for work after being "graylisted" for his left-wing associations.) Unfortunately, the 3-D Film Archive has yet to get permission to restore *Robot Monster* for 3D Blu-ray release.

3D-Con 2022 LIVE in Tacoma

by co-chairs, Phyllis Maslin and Greg Perez

We are thrilled to announce that August 1-8 2022, 3D-Con is coming to Tacoma Washington as a live event! Tacoma is located on Puget Sound, 30 miles south of Seattle, conveniently close to Sea-Tac Airport. The convention will be held at the beautiful Hotel Murano in downtown Tacoma. All the events we have had in our virtual conventions will be held live, with the addition of

great photo excursions to Mt. Rainier, Seattle Center, Chihuly Garden and Glass and more.

It has been almost two years since we have been able to see each other in person, so come greet old friends and meet new 3-D enthusiasts! The Pacific Northwest is a beautiful vacation area, so make plans to join us at 3D-Con 2022! See some of Tacoma at youtu.be/TEp7jjfNDCA.

Lego Mythica 4D film and AR adventure

An all-new 4D movie, *Lego Mythica, Journey to Mythica* opened May 27 at Legoland® Florida Resort's Fun Town Theater along with a new augmented reality (AR) experience.

Lego Mythica is a parallel universe to ours. A universe that, unknown to us, has been created by the power of kids' imagination. Whenever a child takes the time and care to build a creature from Lego bricks, it comes to life for real in Mythica. This new journey comes to the theme park built for kids with two adventurous experiences:

NewViews

Current Information on Stereo Today

by David Starkman, Lawrence Kaufman & John Dennis

Lego Mythica, Journey to Mythica follows Bobs, a courageous little Alicorn on a 4D adventure into Mythica. There he will experience enchanted forests, raging seas, hidden caves, fire and ice. He will have to escape the Chimera, soar with Maximus the Sky Lion and make a splash with Duo the Hydra, all before discovering his true powers. The movie will be showing daily inside the Legoland Fun Town Theater.



Lego Mythica, Journey to Mythica now showing in Legoland Florida Resort's Fun Town Theater.

The new AR Experience *Lego Mythica in Miniland* invites guests to enjoy the all-new 4D movie and then explore a world of imagination to see Lego Mythica creatures come to life before their eyes. In this AR scavenger hunt in Miniland, families will work together to find the creatures from the 4D movie and save Mythi-

ca by inspiring kids to create again. Access by downloading the free Legoland Florida app. Miniland will reopen for this limited-time experience over the summer before continuing construction on its previously announced shade structure. See legoland.com.

Flesh for Frankenstein 3D

Finally coming soon to blu-ray 3D are *Flesh for Frankenstein* (1973) (aka *Andy Warhol's Frankenstein*.) plus in 2-D *Blood for Dracula* (1974) (aka *Andy Warhol's Dracula*.) Director and writer Paul Morrissey shot these movies with the same cast and crew. *Dracula* was planned as a 3-D movie, but they had so much trouble shooting *Frankenstein* in 3-D, that they used the excuse that they needed to re-shoot some scenes for the first movie, and the 3-D equipment wouldn't be available for *Dracula*, so we lost out on a 3-D movie. The 3-D work for the blu-ray is being performed by the wonderful people at the 3-D Film Archive, so expect all the terribly misaligned 3-D scenes to finally be corrected.

Graeme Ferguson, 1929-2021

IMAX co-founder and award winning 2-D and 3-D filmmaker Ivan Graeme Ferguson, 91, died May 8, 2021 from cancer at his home in Ontario. The Toronto native was the driving artistic force behind the launch of the giant-screen IMAX company in the 1970s. The Canadian director, producer, writer and cinematographer partnered with three high school friends and another filmmaker to launch the company.

For Expo '67 in Montreal, Ferguson had directed the multiscreen, multiprojector 18-minute film *Polar Life*, which viewers watched while seated on a central rotating turntable in the middle of 11 screens. The film was so successful that Ferguson, along with filmmaker Roman Kroitor, conceived a movie theater with a similar immersive experience but



Graeme Ferguson speaking at a Giant Screen Cinema Association meeting.

with one giant screen and one projector. The IMAX (for "maximum image") system debuted at Expo '70 in Osaka, Japan, with the film *Tiger Child* (1970). With a 15 perf/70mm film frame nearly ten times larger than conventional 35mm film, the bright, clear, steady and giant images resulted in a revolutionary immersive theater experience. Ferguson served as president of the company from 1970-90

Ferguson was born in Toronto in 1929 and worked for a summer at the National Film Board of Canada in 1950 while studying political science and economics at the University of Toronto. He later collaborated in India with Swedish documentarian Arne Sucksdorff after graduation. He moved to New York in the late 1950s and, as a freelance director, cinematographer and editor worked on the 1960-62 *Silents Please* TV series as well as the 1960 short films *A Bowl of Cherries* and the Oscar-nominated *Rooftops of New York*, the

documentary *The Legend of Rudolph Valentino* (1961) and the features *The Seducers* (1962) and Don Siegel's *Madigan* (1968).

Graeme Ferguson played a key role in getting IMAX cameras into space. Susan Helms credits the IMAX documentary short *The Dream Is Alive* (1985) for inspiring her to become an astronaut, and she appears in the 2002 IMAX documentary *Space Station 3D*, which Ferguson produced with Tony Myers. (See SW Vol. 28 No. 5 pages 5 and 8.) His IMAX filmography also includes *North of Superior* (1971), *Circus World* (1974), *Man Belongs to Earth* (1974), *Snow Job* (1974), *Ocean* (1977), *Hail Columbia!* (1982), *Blue Planet* (1990), *Journey to the Planets* (1993), *Into the Deep* (1994), *Destiny in Space* (1994), *L5: First City in Space* (1996), *Mission to Mir* (1997), *Deep Sea 3D* (2006), *Under the Sea 3D* (2009), *Hubble 3D* (2010) and *A Beautiful Planet* (2016). Ferguson was named a member of the Order of Canada in 1993.

In 2005 he received the Kodak Vision Award from the Large Format Cinema Association and the Giant Screen Cinema Association presented him with its inaugural outstanding achievement award in 2016.

IMAX Solido Camera

After you read the *Stereo World* article in Vol. 17 No. 4 page 24, get a close look at the IMAX 3D Solido camera in a short YouTube video from MacGillivray Freeman on their YouTube channel at youtube.com/watch?v=1OnCCp18-1k. (SW "back issues" at stereoworld.org) 📺

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

A Tale of Two Cities and the Panama Canal

(Continued from page 10)

Orchards and farms were on display, along with model bungalows with all the modern electric appliances. This was to promote the idea of small self-sustaining farms across southern California. This idea received funding from the state of California to promote the concept. There would be assistance from the state to get this small farm movement moving forward. It is not known if the small farm was a real goal of the developers, or just an elaborate real estate scheme. The farm idea did not go far, as those interested were either too old to work a farm, even a small one, or had no background in agriculture. The program did lead to large developments of single family electrified bungalows.

Stereo photographers were on hand. Keystone employed Philip Brigandi to document both fairs. He began his work in San Diego in late 1914, and some of his photos are of the last stages of construction. While in San Diego, Brigandi covered the entire city. At the Naval Station, Brigandi took photos of the submarines, which ended up in the

early World War view sets. He also photographed some of the old Spanish missions in and around San Diego, a photo series he began in 1913. Brigandi then went to San Francisco and documented the larger fair with a larger set of views. A small publisher from Kalamazoo, Michigan, the Celery City View Co., was also at the fair. Many of the Keystone photos feature the Electricquette, an electric vehicle one could rent for \$1.00 an hour. Imagine a rattan garden settee merged with a golf cart, that was the Electricquette. These were highly popular at both fairs. The vehicles were produced by the Los Angeles Exposition Motor Chair Company. A few years ago, the Electricquette was reintroduced to Balboa Park, but the rental is now \$10.00 an hour and the top speed is still 3.5 m.p.h.

On December 4, 1915, the San Francisco fair closed. The San Diego Panama California Exposition then became the San Diego Panama California International Exposition. The French exhibit in San Francisco was moved to San Diego, a more cost-effective solution than shipping it

back to France across an ocean infested with German Submarines. The San Diego fair closed on Jan. 1, 1917, for the most part. Part of the fair remained open, including the Museum of Humanity. After April 1917, the fairgrounds were turned over to the army and navy for use during the war. The Cabrillo Bridge linking the city to the fairgrounds still exists. The California State Building and the Fine Arts Buildings were designed to be permanent, and they still stand. Some of the other temporary buildings were recreated as permanent buildings in the 1980s.

The First World War eclipsed the two California fairs, and neither fair is remembered as well as other world fairs of the era. Ironically, the smaller fair in San Diego has left a longer lasting architectural legacy than the much larger San Francisco fair. The architecture of the San Diego fair, for better or worse, is credited with the Spanish Colonial Revival style that is still popular in southern California. The animal exhibit at the fair was so popular that it became the foundation of the San Diego Zoo, one of the best zoos in the world. The most

enduring legacy of the Panama Pacific fair is the fairground itself, Balboa Park. This was part of the original design concept, and why the Cabrillo Bridge and other buildings were built to last. Balboa Park remains a vibrant part of San Diego today.

Keystone published a box set of views. The exact number in the set is not known, but sixty-four images are known to exist. Philip Brigandi was the photographer for Keystone, although he is not credited in pho-

tos held at the Keystone-Mast Archive. There may have been seventy-five in the group, as standard Keystone boxes went from fifty views to seventy-five and then to one hundred. The California State Library has most of them in the online archive, and one can download a high-resolution copy. Other online sources for images are the Panama-California Exposition Digital Archive, and the San Diego History Center Archive. Actual copies of the Panama-Califor-

nia views are hard to come by, and a bit costly when you find them. They did not sell well at the time, making them somewhat scarce today.

Note – Part 2 will center on the San Francisco Fair.

Sources

Balboa Park and the 1915 Exposition, by Richard W. Amero, The History Press, 2013

The Official Guidebook of the Panama California Exposition San Diego 1915

Philip Brigandi: Keystone Photographer, *CMP Bulletin* Volume 2, Number 3, 1983

4x6 Stereo Prints and Booklets

by Robert Thorpe

What a delight to see David Starkman's article about his stereo print adapter in the Nov/Dec 2020 issue of *Stereo World* (p.21). He gives me credit for its inspiration. Thank you, David.

At the time that I came up with the idea for the adapter I was participating in the Amateur Photographic Exchange Club (APEC). It was early days for digital prints. We had to get prints of the left and right sides of our views, then precisely trim and mount them on a card. I was looking for a way to print views monolithically and Photoshop came to the rescue. With its tools I could rotate, align, and resize chips as necessary and save them as one print. Easiest to output were 4x6 prints but they didn't cover the full width of the card. You could get a 5x7 print but you had to trim off and throw away the top 1½" of the print which was expensive. The 5x7s were also priced at old hand-production rates which made them even more expensive. I decided to go with the 4x6s and leave a half inch of blank card outside of the photo.

I did this for a while but got to thinking that I didn't really need the card if I had something like the adapter to hold the photo print when I put it in the viewer. I submitted a 4x6 view in the APEC exchange and was met with overwhelming dis-



approval. Cards were cards and if I wanted to submit just a print, I should start a different exchange. That was the beginning of DSEC, the Digital Stereoview Exchange Club. Interestingly enough, those who objected to submitting only a photo print to APEC were some of the first enthusiastic participants in the DSEC exchange and remain so today. I also remain in APEC.

Before the first DSEC exchange went out though, I came up with another idea, the flipbook. It was a spiral bound album booklet with the

binding at the top. The covers of the book were 4½" x 7" and fit perfectly into a standard Holmes stereoscope. Inside were clear Polypropylene sleeves that were 4⅜" x 6" which left enough room so the sleeves could be flipped without getting caught in the wire card holders of the viewer. You put the photo prints in the sleeves and flipped through them till you got to the back cover.

Then you flipped the booklet around and went through the views again till you arrived back at the front cover. I made adapters for everyone that signed up for DSEC and sent them out with the first exchange but did not have much call for them after that due to the introduction of the flipbooks. That was in October of 2001.

I produced a number of the component parts for the adapters out of modelers' plywood. I was going to make another batch of the adapters but there was never any call for them. The materials did not cost very much, but the assembly was all hand work so they were expensive to produce. I glued all the wooden pieces together and rounded the corners with a Lasco Corner Rounder, then I eased the other edges with a belt sander. I even thought I might make some out of fancy veneers but abandoned that even before I started because of the lack of demand.



3D-CON 2021

August 12-15

It's back! After a resounding success last year, the National Stereoscopic Association's 47th Annual 3D-Con returns to the Virtual space.

This year's convention will take place online from August 12th through 15th, 2021, and will follow a similar format as last year. We'll feature workshops, Special Interest Group meetings, Stereo Theater, Art Gallery, Trade Fair, guest speakers, VR Worlds, and the "Stereoscopic Sessions" conference-within-a-conference. Sessions can be attended via Zoom or YouTube, and special socializing features will allow you to mingle with other 3-D enthusiasts.

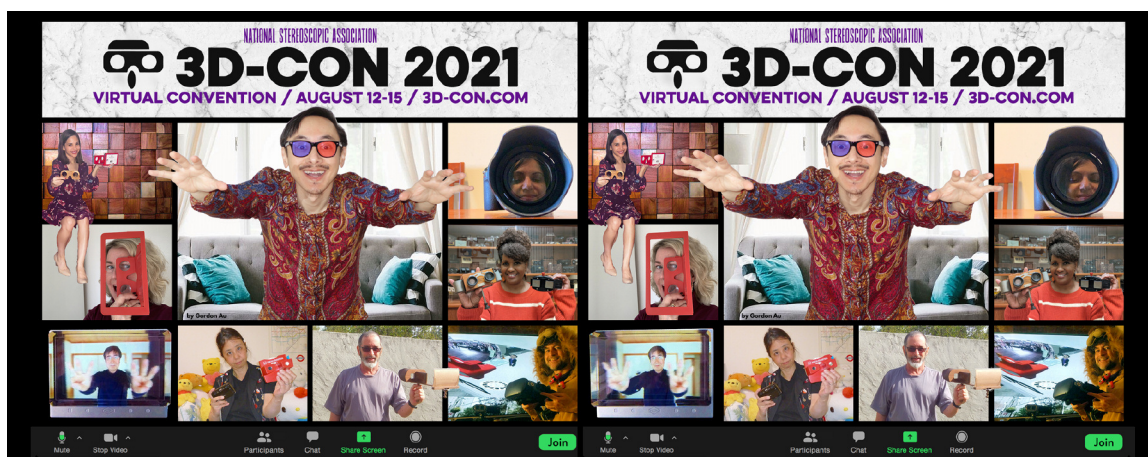
Visit our website at 3d-con.com for more information

Now live on the website:

- Registration
- Workshop proposals
- Stereo Theater entry forms
- Competitions: Modern Stereoviews, Vintage Stereoviews and Digital Images
- Art Gallery submissions
- Trade Fair submissions

Join our Facebook group for updates and evolving conversation: facebook.com/groups/3DCon2020.

For any questions, comments, or interest in volunteering, email us at info@3d-con.com.



3D-Con stereo by Gordon Au

3D-Con 2021 is Upon Us!

Registration

Register for this year's 3D-Con at 3d-con.com. With paid registrations, you can get a souvenir packet and a discount on NSA membership.

The types of Registration this year are:

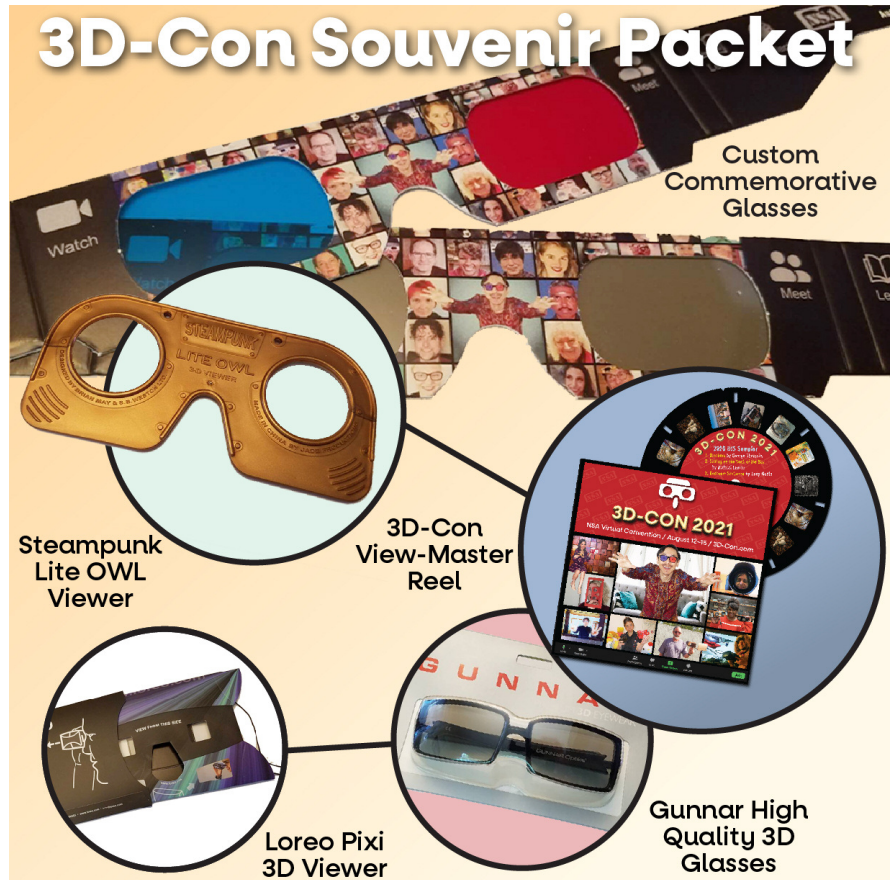
- Full Virtual Convention
Registration: \$0
- Registration + Souvenir Packet
US: \$30 / International: \$40
- Registration + Souvenir Packet + NSA Membership
US: \$60 / International: \$80

The Souvenir Registration Packet includes:

- Welcome letter from the Convention Chair
- Overview of convention schedule (details at 3d-con.com)
- Collectible souvenir postcard
- A View-Master reel featuring past convention photos
- Polarized Cardboard Glasses with Convention Logo
- Anaglyph Cardboard Glasses with Convention Logo
- Loreo Pixi Viewer
- OWL Lite Viewer (Steampunk Edition)
- Gunnar Circular-Polarized Glasses
- Phantogram Greeting Card

Art Gallery

Once again, the 3D-Con will be virtual this year which means so will the Art Gallery. Like last year, the Gallery will comprise a wonderful range of websites and online galleries from 3-D artists across the globe

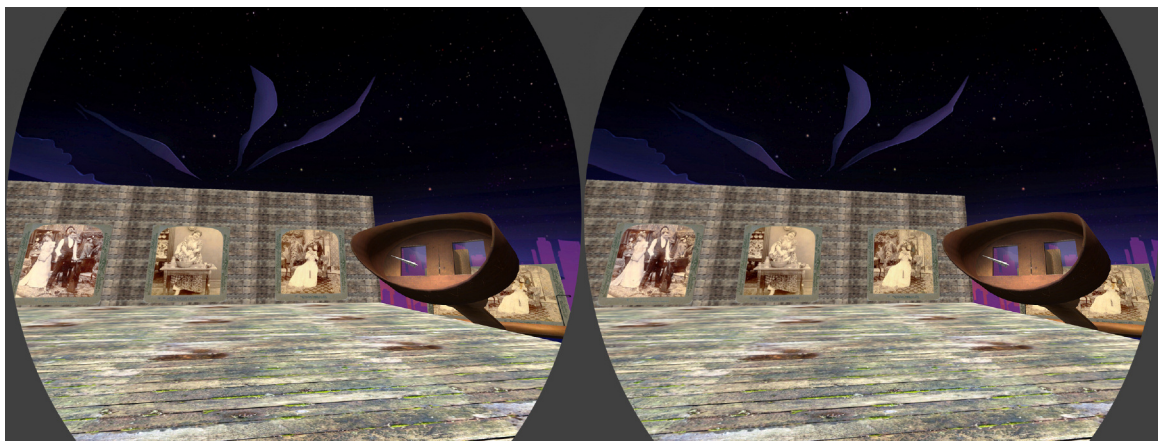


which will be available for everyone to explore through links on the Art Gallery page of the 3D-Con website. Do you miss wandering around the in-person Art Gallery and chatting with your fellow 3-D enthusiasts? Well, this year you can—virtually. We are excited to announce a gallery room as part of our virtual gathering space in Gather Town. Head over to 3d-con.com and click on the "Art Gallery" button on the left for more about this year's Gallery.

Workshops

- *Phantograms – Why Bother?* (Barry Rothstein)
- *How to Take Close-Ups in 3-D* (George Themelis)
- *Beginner's Guide to Stereophoto Maker* (David Starkman)
- *Shooting 3-D Tabletops with Webcam and Raspberry Pi* (Guenter Pomaska)
- *Creating Stereoscopic Galleries in VR* (Jim Harp)

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The 2021 3D-Con has a presence like this in Virtual Reality, on a platform called AltSpace. For details, go to 3d-con.com and click on Virtual Reality.
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- *Artificial Intelligence for the Stereographer* (Gordon Au)
- *Making a Simple Stereocard* (Steve & Suzanne Hughes)
- *Stereo Retouching in Photoshop: Some Advanced Techniques* (Jim Swallow)

Presenters of Sessions on the History of Stereoscopic Photography

Session 1:

- Mr. Denis Pellerin, London Stereoscopic Society, *What did the Victorians See in the Stereoscope*
- Dr. Gerlind-Anicia Lorch, The Courtauld Gallery, *A Victorian Visionary: The Untold Story of William England*
- Dr. Neil Sobania, Pacific Lutheran University, *Excavating Views: 'He Looks so Royal and Confident'*
- Mr. Santos Z. Roman, University of California, Riverside, *From Stereoscopes to Reenactment: Visual Immersive Representations of the South African 'Anglo Boer' War (1899-1902)*
- Dr. Melody Davis, Russell Sage College: *Minstrelsy, Blackface, and Racialized Performance in Nineteenth-Century Stereoviews*

Session 2:

- Dr. Leigh Gleason, UCR-Arts, University of California, Riverside, *Connecting the "Dots": Sears Roebuck's Stereographs in Context*
- Prof. Patrick Alan Luber, University of North Dakota, *Selective Ignorance:*

(Un)Comfortable Visions of America in View-Master™ Stereographs

- Ms. Shannon Mawney, Ms. Leslie James and Ms. Hannah Fuller, Missouri State University Library, *Navigating the Atlantic – in 3D! Digitizing Domino Danzero's Original 1900-1901 Stereograph Cards at Missouri State University*
- Dr. Peter Blair, Independent Scholar, *The 'Outlander Effect'*
- Ms. Ilicia Benoit, *Introduction to SuDagrophy and the Single Image Stereoscopic Auto Pseudographs*

Keynote Presentations

- *Theatricals* by Denis Pellerin, Photo historian, The Brian May Archive of Stereoscopy, Saturday, August 14, 10:30AM – 11:30AM PDT.

The Victorians did not have smartphones, DVD players, television, the internet, the radio or the cinema to escape and unwind with at the end of a working day. Fortunately, they had the theater and then, a few years into the reign of Queen Victoria, the stereoscope was introduced. By means of stereoscopic photographs, it became possible to remember or relive some of the key scenes of the plays that were in vogue at the time. Theatricals, as we call stereo photos related to the theater, first started on either side of the Channel with images of flesh and blood actors posing in a studio in their stage costumes and a few chosen props. By the mid-1860s, however, the production of theatricals had shifted almost

exclusively to France, where very faithful reproductions of scenes from the most popular operas, operettas and plays were made using clay, wood, fabric and paint. These were sold in boxes of six or twelve stereo cards and were often beautifully hand-tinted on thin, hold-to-light paper. The masters of this genre, which went on well into the mid 1870s, were Louis Alfred Habert and Pierre Adolphe Henriet, of Diableries fame. Habert worked for Lamiche then Block and produced all the models for the *Théâtres de Paris*. [See *SW* Vol. 18 No. 1.] His colleague Henriet, in the employ of Jules Marinier, created the *Actualités Théâtrales*. Thanks to their talent we can still get a very vivid impression of what theatrical performances were like in the second half of the nineteenth century, before emulsions became sensitive enough to enable operators to capture actors on stage during rehearsals or performances. With images from the Brian May Archive of Stereoscopy, home to one of the largest collections of theatricals in the world, join us for an evening at the theatre and discover some of the shows our ancestors enjoyed going to and took pleasure in recollecting, or discovering teaser-like, through the oculars of the "magical instrument".

Frequent *Stereo World* contributor Denis Pellerin is a photo-historian with a passion for stereo photography, researching and learning about the history of stereo photography for



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Stereoview by C.E. Goodman of a scene from *The Winter's Tale*, illustrating Denis Pellerin's 3D-Con 2021 keynote presentation "Theatricals."
.....

over 30 years. Brian May and Denis Pellerin have now co-authored three books together (*Diableries: Stereoscopic Adventures in Hell*, 2013, *The Poor Man's Picture Gallery*, 2014, *Crinoline: Fashion's Most Magnificent Disaster*, 2016) and are currently working on a couple more publications while being also deeply involved with The London Stereoscopic Company, re-created by Brian May in 2008.

- *From Hugo to Gemini Man* by Demetri Portelli, Stereoscopic Supervisor, Saturday, August 14, 5:00PM – 6:00PM PDT.

Demetri Portelli will discuss his stereoscopic work on feature motion pictures, including director Martin Scorsese's *Hugo*, director Jean-Pierre Jeunet's *The Young and Prodigious T.S. Spivet*, and director Ang Lee's *Billy Lynn's Long Halftime Walk* and *Gemini Man*, both also filmed in high frame rate.

Portelli is known for his live-action stereo work. He has 25 years of technical camera experience as a camera operator and a technician. He volunteered and worked extensively in live theatre, taught himself Super8mm, 16mm and 35mm cameras to make shorts and music videos in the 1990s. Stumbling upon 3-D photography was always mystical and astonishing, until he had an opportunity to work as a technician with digital cameras on 3-D rigs.

In his role as Stereographer and Stereo Supervisor, Demetri is always hands-on during shooting and post-production. He is extremely precise, executing stereo on-the-fly, with IO adjustments to "bake-in" the best possible 3-D depth, volumetric shape, and audience proximity. Working alongside the director and cinematographer, his goal is always to design a truly engaging 3-D experience, from the depth planning and shot conception, through post-production, VFX stereo comps, final geometry checks, and the important final convergence placement during the color grading (the final creative stereo pass).

Demetri started 3-D shooting as a puller of the IO and convergence with the *Resident Evil* franchise on Phantom slow motion cameras, then



3D-Con 2021 keynote presenter Demetri Portelli.

ESPN sports, and the Winter Olympics I.O.C. footage, before his camera test for Robert Richardson ASC and Martin Scorsese's first digital ARRI project, *Hugo*. The film garnered awards and was cited as an achievement regarding its use of 3-D which was central to a narrative drama. *Hugo* may also be one of very few films shot 100% natively to win the cinematography Oscar. Demetri went on to capture and supervise *47 Ronin* for Universal pictures, then onto one of his favorite creative projects with Jean-Pierre Jeunet shooting *The*

Young and Prodigious T.S. Spivet. For this film they won Best 3-D Film at Camerimage. Demetri also supervised stereo for the animated film *NextGen* and has employed 2D-3D post conversion for the Russian fantasy film, *He Dragon*.

Working with Ang Lee on two ground-breaking HFR native 3-D projects, *Billy Lynn's Long Halftime Walk* and *Gemini Man*, has been a realization of a much-improved stereoscopic experience. Ang's dedication to in-camera 3-D quality allowed the entire team to refine their craftsmanship while exploring possibilities to elevate 3-D intimacy and immediacy using HFR/HDR

and laser projection for an improved stereo cinema experience.

In 2016 Demetri won American Grindhouse's Award for Best Director of Photography at the Miami Film Festival for the 2-D heist film *Scratch*. He has won Best Live-Action Stereography Creative Arts Lumiere Awards twice, both with *Hugo* in 2012 and *T.S. Spivet* in 2014, plus the Advanced Imaging Society's 2019 "Technology Award" for 3D/120FPS-HFR for his team's groundbreaking work on *Gemini Man*. 🎬

Stereo Excursions (Continued from page 11)

The water is luminously still, and the scene was photographed before Spring kicked in, leaving trees barren. The sun is low, casting a long horizontal foreground shadow that anchors the verticals above it, while splitting the boat's hull into a bright, well-exposed side and a black-as-coal underexposed side. Each facet enhances that palpable sense of melancholy.

What makes Arbor Water truly memorable, however, is its allusive, emblematic character. One steeped

in Greek mythology can't help but think of Charon ferrying the dead across the River Styx to the underworld. Given how the tombstones are elevated on a hill and lionized within the frame's dominant upper right quadrant, one might also recall the Elysian Fields—the underworld place reserved for the virtuous and heroic.⁵

But the view's emblematic nature extends well beyond Greek mythology. A trail connects viewer to waiting boat, and on the far side, a road leads to the waiting hillside. In the end, this extraordinary view subtly, gently reminds us that the miraculous gift we all share—the gift of life—does have parameters. Those parameters, in turn, remind us never to take our special gift for granted.

(Continued on page 21)

Do you have a stereoview in your collection that might qualify for an Excursion into its aesthetics or, as a "one hit wonder" by its maker? If so, let Doug Heil know at heil@uwosh.edu, and share why you think the view is especially interesting.

The Los Angeles 3-D Club Archives

Did you know that the LA 3-D Club (la3dclub.com) has an online archive of images, past newsletters and all kinds of history? The club was founded in 1955 as The Stereo Club of Southern California (SCSC). In more recent years the name was changed to the LA 3-D Club, to match the club website name, and to bring it up to date. Over the years, when a new club president began her or his term, they inherited a number of boxes consisting of the club "archives." Contained in these boxes were copies of minutes from past club board meetings, membership lists, past club newsletters, assorted paper documents and correspondence.

Today this archive consists of three large plastic bins. As Club Archivists we have been scanning all of these materials and they are available online, plus a lot more. You will find a link on the la3dclub.com home page at the bottom of the center column. You may also get to the pages directly at archivesusie3d.wixsite.com/la3dclubarchive.

You Will Find There:

The Home Page

A brief history of the club, an invitation to join, and some 3-D photos to look at. Note that *all* of the 3-D photos on this site are in Left-Right-Left format for free-viewing or cross-eye viewing. They may be enlarged to full screen size by putting your

cursor over the image and clicking on it.

SCSC/LA3D Presidents

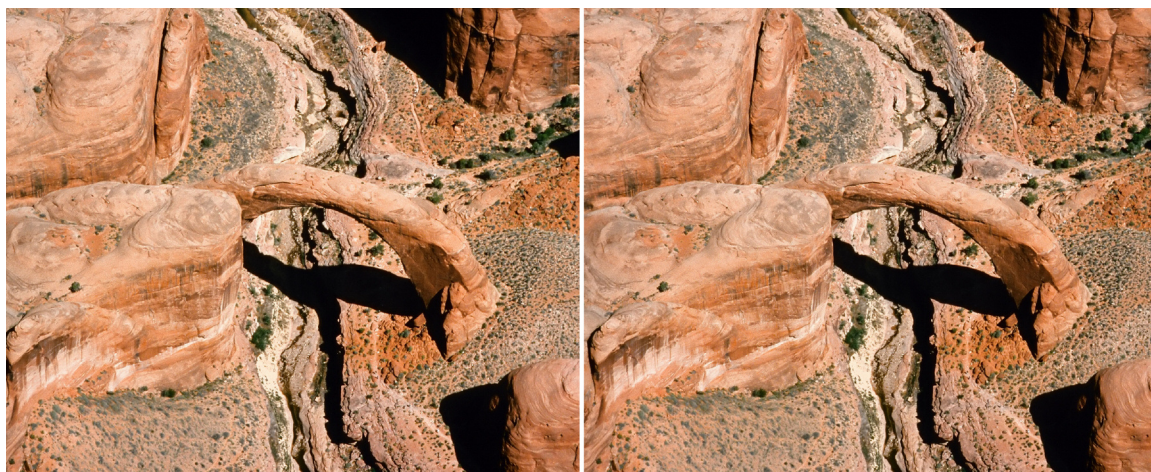
This page has a list of all of the past club Presidents, and the years that they served plus 3-D pictures of or by each President that we were able to find images for. Only a couple of people are missing.

3-D Images by Members

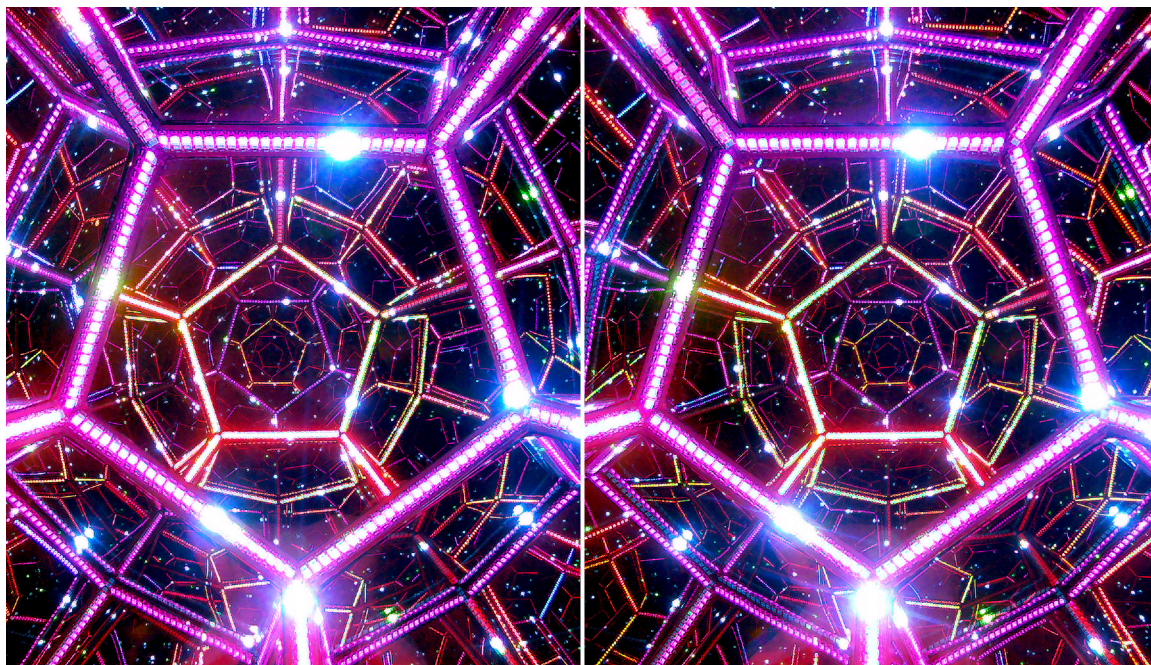
Here you will find a large number of wonderful stereos by club members past and present. Some of the images were even taken back in the 1950s! This page is constantly being added to, so visit it often.

3-D Pix of Banquets

Over the years the club has had many Awards and Holiday banquets.



.....
"Rainbow Bridge" by the late Allan Griffin, a pilot and master of aerial hypers like this shot of the famous Utah arch.
.....



.....
"Infinity 2" by Eric Kurland is a composite of two sequential images of flashing LED lights, taken with a Weeview SID digital stereo camera. It was an entry in the 2020 LA 3-D Club Image of the Year competition.
.....

Here you will find a large selection of 3-D images from these events, taken by many different club members over the years.

3-D Pix of Meetings

This section is filled with stereos of the club members who have attended past club meetings and special events sponsored by the club. Like the other sections, this will continually be added to.

MORE

Don't overlook the MORE button! There are eight additional categories to be found in this section:

3-D Movie Division

Although it is no longer called this, November 6, 1982 was the first meeting of what became the Stereo Club 3D Movie Division inspired by Dr. John Hart (CA). This was a chance for the club members who were shooting Super 8 and 16mm 3-D films to share their equipment, expertise, and to show their 3-D films. With the introduction of the Toshiba 3-D Video camera in the 1980s, almost everyone switched to this VHS-C video format that used wired electronic shutter glasses for viewing. This evolved into the current digital 3-D video formats that are easily made with the many 3-D video cameras that were made around the 2010s, and with the Fuji 3-D cameras, which can take both digital 3-D stills and videos.

Ray Zone Memorial Tribute

Ray Zone was a past President of the club (1986-88), and spent the last 30 years of his life exclusively making a living producing 3-D Comic books, doing 3-D art conversion, writing books on the history of 3-D cinema and 3-D film making, and as a well-regarded 3-D historian, with published articles too numerous to mention. After his passing in 2012 the club had a special memorial tribute to him held at the Downtown Independent Theater. This page has many photos from that event, as well as many photos of Ray. His passing was a major loss to the 3-D community. RIP Ray!

Pix of Members

Members are the heart of what makes the club so special, and this section includes 2-D and 3-D pictures of many members over the years, at many different events and locations.



Dr. John Hart (CA), who started the club's Movie Division, with the Ro-Man trophy inspired by the 1953 classic 3-D movie *Robot Monster*. (2007 stereo by Susan Pinsky)

Past Newsletters

If you want to learn the history of the club, this is the most important section of the Archives. The PDF files from 1955 to 1984 contain board meeting minutes, membership lists, miscellaneous notes, by-laws of the club, competition rules, auction rules, and newsletters. The first occurrence of a *News Bulletin* is in September 1961. *News Bulletin* continued until October 1968, when the first issue of *3-D News* with a header appeared. PDFs for the *3-D News* newsletters only begin with the 1985 year. Earlier years of *3-D News* appear with other materials (minutes and other papers) in those years' folders.

Minutes, Treasury Reports, Membership Lists and Miscellaneous Papers

Starting with the 1955 year, which contains the announcement of the very first meeting of the 3-D club on July 21st, 1955, at Plummer Park in Los Angeles.

Technical, How-to, Historical Articles

Not to be missed in this section are Charlie Piper's "Technical Pages," 107 installments of the technical articles that he wrote for the club's *3-D News*. Although these were written in the days when we were all taking 3-D photos on film, the principles discussed are still relevant, and there is a wealth of interesting material there. There are also copies of the instruction manuals for two of the most popular of the 1950s stereo cameras, the Stereo Realist and Kodak Stereo. There are also some guides for beginners, and articles on historic 3-D subjects.

3-D Images of Bored Meetings

Affectionately, it has been a long tradition to refer to the club's Board Meetings as "Bored Meetings." Here you will find stereo documentation of many of the board meetings over the years.

Contact

The Los Angeles 3-D Club Archives will constantly be a work in progress as new information and photos are discovered or sent to us. You will find the contact information on where to submit items for adding to the archive pages.

Susan Pinsky & David Starkman
Club Archivists
June 2021

Stereo Excursions

(Continued from page 19)

Notes

1. Gustavo Mercado, *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition* (Boston: Elsevier, 2011), 7.
2. Although Anthony did not date their stereoviews, #6833 closely followed #6826 - a view of Edwin Booth's "New" theater, which opened on February 3, 1869. The Greenwood Cemetery is referred to as "Greenwood Cemetery" on all Anthony views.
3. Agatha French, "Hurry to See a Cemetery While You Still Can Appreciate It, Says Author Loren Rhoads," *Los Angeles Times*, Oct. 18, 2017, latimes.com/books/la-et-jc-199-cemeteries-20171018-htlstory.html.
4. T.K. Treadwell, *The Stereoscopic Views Issued by the Anthony Company*, Monograph 6, 5th Edition (January 2002) National Stereoscopic Association, stereoworld.org/wp-content/uploads/2016/03/anthonybook-1.pdf.
5. G.M. Kirkwood, *A Short Guide to Classical Mythology* (New York: Holt, Rinehart and Winston, 1959), 45-46.

The Pillars of Hercules are Missing

by David Horine

I have taken many windsurfing trips along Oregon's Columbia River from Portland to Hood River without realizing that I had been passing by a very popular location for photographing stereoviews. This place is called the "Pillars of Hercules."

For a few thousand years, the "Pillars of Hercules" has referred to the gateway between the Atlantic Ocean and Mediterranean Sea. The famous Rock of Gibraltar is the northern pillar, while the identity of the southern pillar remains an age-old debate. A Renaissance tradition warned that the strait marked a western boundary beyond which it was unsafe for mariners to travel.

The "Pillars of Hercules" place name is so well known and wide spread that it has persisted through time to be incorporated in Greek legends and in coats of arms in Spain and South America. In the United States, a number of other "Pillars of Hercules" can be found in states like Colorado, California, and Oregon.

While not nearly as imposing as the Rock of Gibraltar, two basalt columns on the south bank of the Columbia River in Oregon are called the "Pillars of Hercules" and, in the past, were a favorite location for both photography and illustrations [figure 1].

The first railroad in Oregon was the four mile "Portage Railroad", built along the Columbia River in 1861 to bypass the unnavigable Cascade Rapids. Railroad cars were originally pulled by mules, but, within a year, the mules were replaced by a steam locomotive. Since that time, various companies have been established to build a rail line along the south side of the Columbia River, connecting Portland, Oregon, with the major rail lines of the Midwestern United States. In about 1880 - 1882, the Oregon Railroad and Navigation Company laid the first successful connecting track. In one

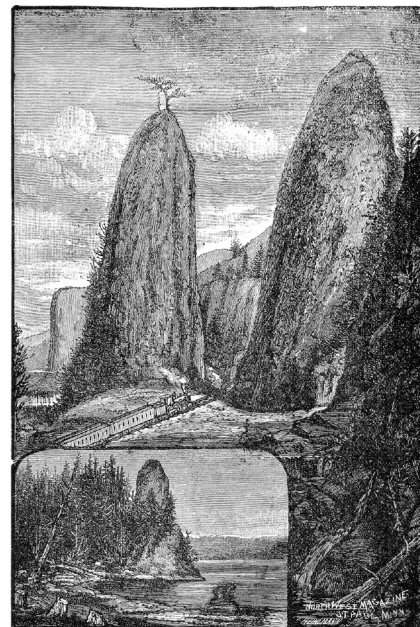
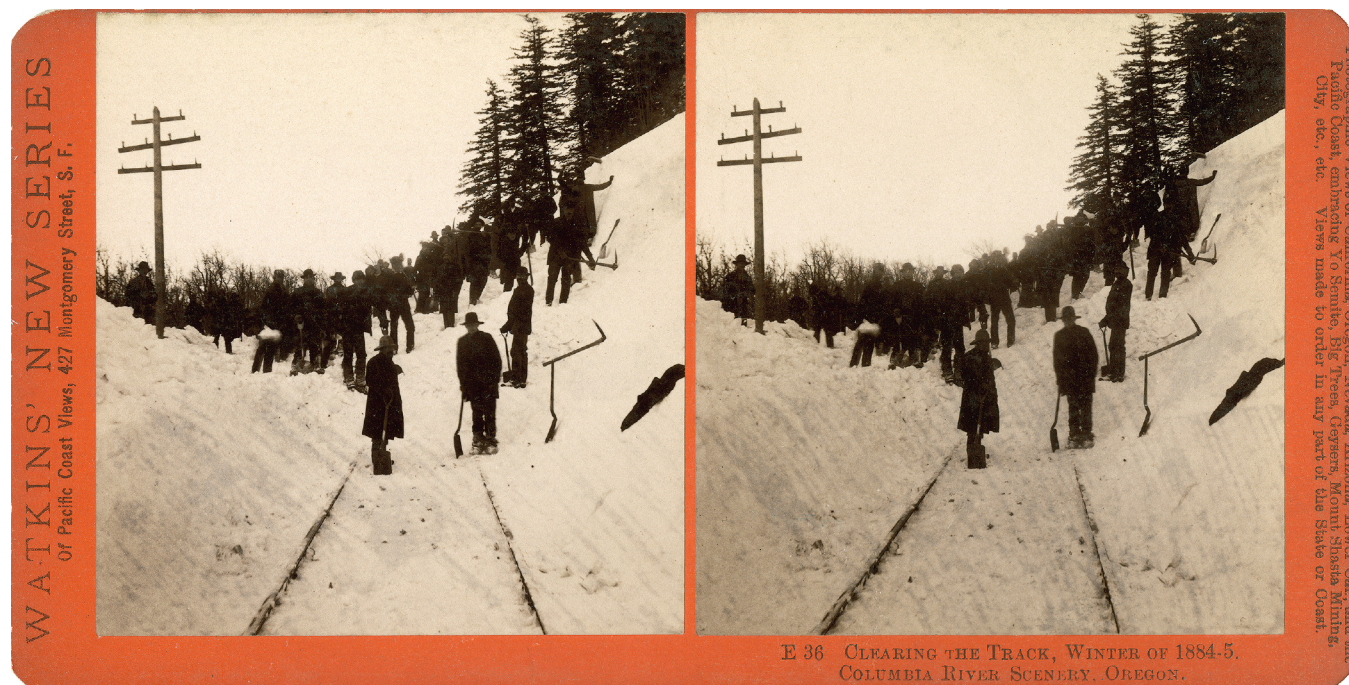


Fig. 1. 1887 engraving in Northwest Magazine by Heinemann.

place, it required a narrow passage through the Pillars of Hercules.

Fig. 2. Carleton Watkins E36, "Clearing the Track" 1884/5.



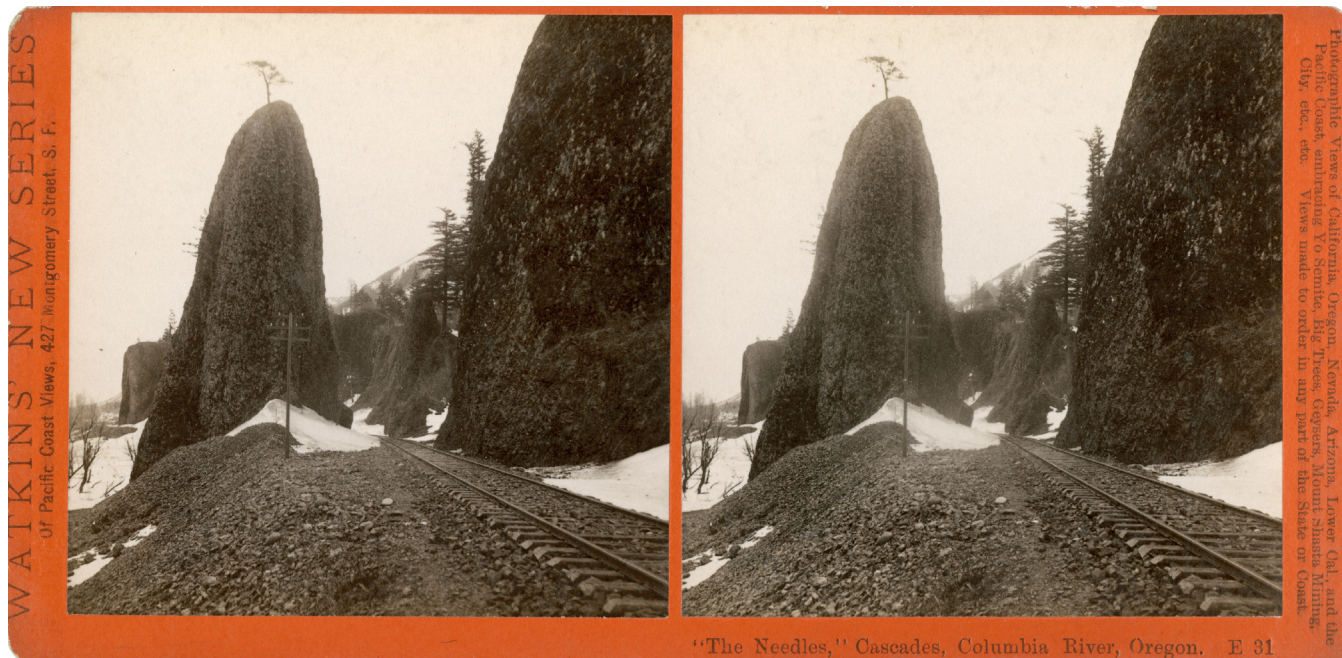


Fig. 3. Carleton Watkins E31, "The Needles", looking east.

The winter of 1884/5 saw the third highest known snowfall along the Columbia River. Portland, Oregon, recorded a December 1884 snow depth of 22.3 inches. Further up the Columbia River, crews dug out the snow by hand to clear the tracks. Carleton Watkins, on his third photographic trip to the Oregon region, captured the digging in stereoviews [figure 2].¹ Watkins issued several stereoviews of the Pillars showing a single track through the narrow passage with snow visible on both sides. His caption for the Pillars called

them "The Needles," the given name for them at the time [figures 3 & 4]. These stereoviews of the Pillars are the earliest that the author has seen. While Watkins published a snowless photo of the Needles in boudoir format from a prior trip, no Watkins stereoviews are currently known to exist from that prior trip.²

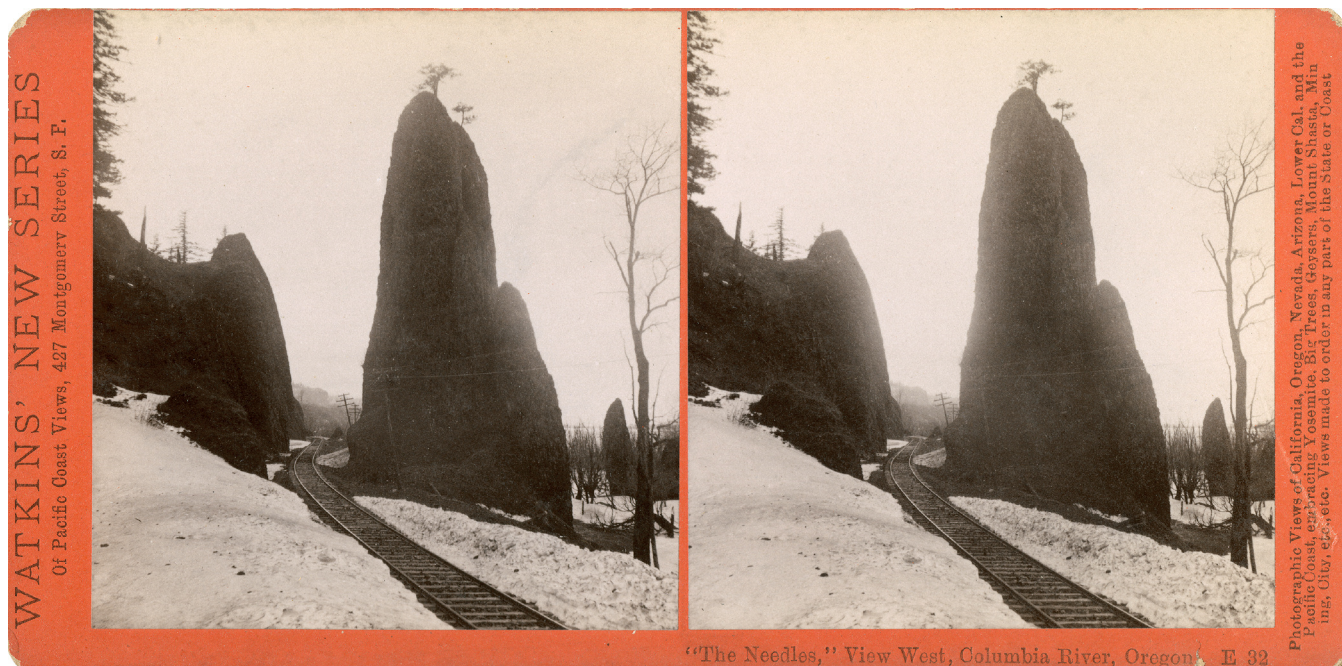
Watkins's location for figure 2 was a favorite for the many stereoviews of later photographers. Two other stereoviews have been found that use the name "The Needles." One is

by Abell & Son in about 1885/8. The other is by J.G. Crawford in about 1886.

After the turn of the century, most stereo photographers used the name "Pillars of Hercules" on their views. The following manufacturers have been found and are listed by copyright date:

Keystone View Co.	1898
Whiting View Company	1900
Underwood & Underwood	1902
H.C. White	1904
Keystone View	1904
International Stereograph (Wasson) ..	1906
James Davis (by Kilburn)	1907

Fig. 4. Carleton Watkins E32, "The Needles", looking west.





Haynes, Publisher1907
 R.K. Bonine (same view by Haynes) ..1907
 Keystone View Co.1909

Singley's beautiful Keystone View of 1904 is a tinted photo picturing the Columbia River washing against the northern pillar. Two small pillars can be seen nearby in the water [figure 5].

A comparison of various stereoviews reveals the northern movement of the Columbia's south bank at the Pillars over time. By 1905, the Columbia had moved enough from the northern pillar that only a few

Fig. 5. Keystone No. 13632, "O beautiful river sweep into the west, With the shadow of hemlock and fir on thy breast." Columbia River, Ore., U.S.A." Looking west in 1904.

pools of water can be seen in a Blosser view [figure 6].³ By 1906, a view by C.L. Wasson shows the Columbia well north of the northern pillar. The two small pillars next to the northern pillar were by then on dry land. Sometime after 1907, the track was straightened to pass along the north side of the Pillars. For a time, the remains of the old rail bed were visible.⁴

Figure 7 is a Google view of the area today.⁵ The relocated train track

still exists north of the northernmost pillar. Further north, and not yet built in the old stereoviews, lies a four lane highway. Even further north is the current south bank of the Columbia River. The southern Pillar of Hercules is now mostly hidden by foliage, and a tree no longer grows from the top of the northern Pillar. Most of the small pillars seem to have been buried or removed, but the two small pillars closest to the Pillars of Hercules can still be seen

(Continued on page 30)

Fig. 6. J.A. Blosser No. 631, "Pillars of Hercules. Columbia River. Oregon." Looking east.



The Western Images of William Richard Cross

by Lynn Marie Mitchell

We have received a variety of stereoscopic views and photographs of Spotted Tail Indians and scenes taken by Mr. Cross at the Agency. They are something different from the usual Indian views. As soon as the Indians move Mr. Cross will locate in Niobrara.¹

This announcement, typical of news items found in local newspapers of the nineteenth century, concerned William Richard Cross, a pioneer photographer who first arrived in Omaha, Nebraska, in 1867. He lived his life on the Nebraska-South Dakota frontier for over forty years, and was responsible for amassing one of the most significant collections of stereoscopic and photographic images documenting the Western Plains. This article attempts to place this notable photographer

in esteem with other individuals that have contributed to the visual legacy of stereographic history.

William Richard Cross was born on November 24, 1839, in Shaftsbury, Bennington County, Vermont, to parents David H. Cross and Lucinda Slocum Cross, the youngest of four children born to this couple. He would remain in Shaftsbury for the next twenty eight years, and enrolled in the Civil War on June 20, 1863, (along with his oldest brother Eugene on the same date), although his active service has not been confirmed.²

It was during the time he was living in Shaftsbury, that William was exposed to the photographic profession by another older brother Daniel H. Cross. Daniel became a notable photographer in his own right, hav-



Portrait of W.R. Cross. (Courtesy of W.R. Cross Photograph Collection, Leland D. Case Library for Western Historical Studies, Black Hills State University, 201120215.)

W.R. Cross No. 753, "View of Indian Camp. Pine Ridge Agency, S.D., Jan. 17, 1891." The date is just 19 days after the 1890 Wounded Knee Massacre in which up to 300 Lakota people were killed. (Courtesy of W.R. Cross Photograph Collection, Leland D. Case Library for Western Historical Studies, Black Hills State University, 20120439.)



By W. R. CROSS, NIOBRARA, NEB.



DAKOTA and NEBRASKA VIEWS.

ing moved to Des Moines, Iowa, in 1855, to learn the daguerreotype process. By 1857 he was traveling and advertising his skills in Iowa as a photographer and would become

W.R. Cross No. 18, "Dakota Home – View of W.H. Tibbals in front of their home."

(Courtesy of W.R. Cross Photograph Collection, Leland D. Case Library for Western Historical Studies, Black Hills State University, 20120120.)

one of the first developers of the gelatin dry plate. Daniel would return

to his home state of Vermont between 1859-1860, and that is when his younger brother William

W.R. Cross No. 1, "Sitting Bull's camp; sectional view." Courtesy of W.R. Cross Photograph Collection, Leland D. Case Library for Western Historical Studies, Black Hills State University, 20120213.

By W. R. CROSS, NIOBRARA, NEB.



DAKOTA and NEBRASKA VIEWS.

No. 1 Sitting Bull's camp; sectional view.



W.R. Cross, "Council, Cheyenne Agency, D. T." (Courtesy of W.R. Cross Photograph Collection, Leland D. Case Library for Western Historical Studies, Black Hills State University, 20120064.)

began his photographic apprenticeship for approximately seven years.³

During the year of 1867, W.R. Cross immigrated west to Omaha, Nebraska, where he opened his first photograph studio on Caldwell Street, concentrating primarily on studio portrait work.⁴ Omaha was beginning to prosper when he arrived, and several other photographers had already established themselves there. E.L. Eaton, Charles Griffin, and the well-known William Henry Jackson all had studios there and were active in the profession.

On October 16, 1868, in Omaha, Nebraska, William married Sarah Jane (Jennie) Church from Hartland, Maine.⁵ They would begin their new family together with the birth of twins—a son Paul and a daughter,⁶ Lillian Gertrude, were born on May 23, 1870. Sadly, their son Paul passed away months after his birth.

They remained in Omaha until April, 1871, when they moved with a group of Omaha residents to Knox County in northeast Nebraska. There, the "Bruce Colony," named for one of the organizers, laid out the town of Creighton. The Crosses lived there for seven years, working to prove up on their homestead claim and run-

ning a photographic studio. It was during this time that Cross started actively traveling with his "tent gallery" throughout northeastern Nebraska—traveling all over Knox County as evident by the weekly items mentioned about him in the *Niobrara Pioneer*. Similar to other photographers, he would often place announcements in local newspapers, informing townspeople when he would be in different towns and cities to offer his services. He frequented the towns of Niobrara, Bazille Mills, and St. James. He also ventured into neighboring Antelope, Pierce and Cedar Counties, setting up temporary studios in Neligh and Oakdale.

The Crosses welcomed a new daughter Lizzie, who was born in July, 1874. Sadly, again, they lost a second child—Lizzie died on July 11 when she was less than a month old. Happily, they embraced a new daughter, Florence Elizabeth Cross who was born on December 22, 1876 in Norfolk, Nebraska.⁷

Cross and his family lived in Creighton for almost seven years, from April, 1871, until December, 1877. The time spent in Creighton indicates a time of professional tran-

sition for Cross, who was working primarily as a studio/traveling photographer. He began developing his skills and reputation as a photographer of American Indians as well as documenting a myriad of local areas and towns, and events on the western frontier. These included military activities, forts and personnel, local homesteaders, and nearby American Indian reservation life that included agency activities, interactions with the U.S. Military and day-to-day life. He traveled to the Ponca Indian Agency, but more frequently to the nearby Santee Indian Agency. The early images that he produced during this time are generally found on yellow mounts, although it seems that his use of burgundy mounts would become a trademark of sorts (this would continue on throughout his Niobrara years). In addition to his stereoscopic views, many of the same images Cross created were also printed as cabinet cards and Cartes de Visite. In his book *Cartes de Visite in Nineteenth Century Photography*, William C. Darrah considered W.R. Cross to be "one of the great portraitists of American Indians Leaders". He also includes in his book an image taken by Cross of "Spotted Tail's Family," taken circa 1878.⁸

In the fall of 1877, Cross began the transition of relocating his fami-



W.R. Cross, "Gillespie Hotel from Maidens Leap." (Courtesy of W.R. Cross Photograph Collection, Leland D. Case Library for Western Historical Studies, Black Hills State University, 20120022.)

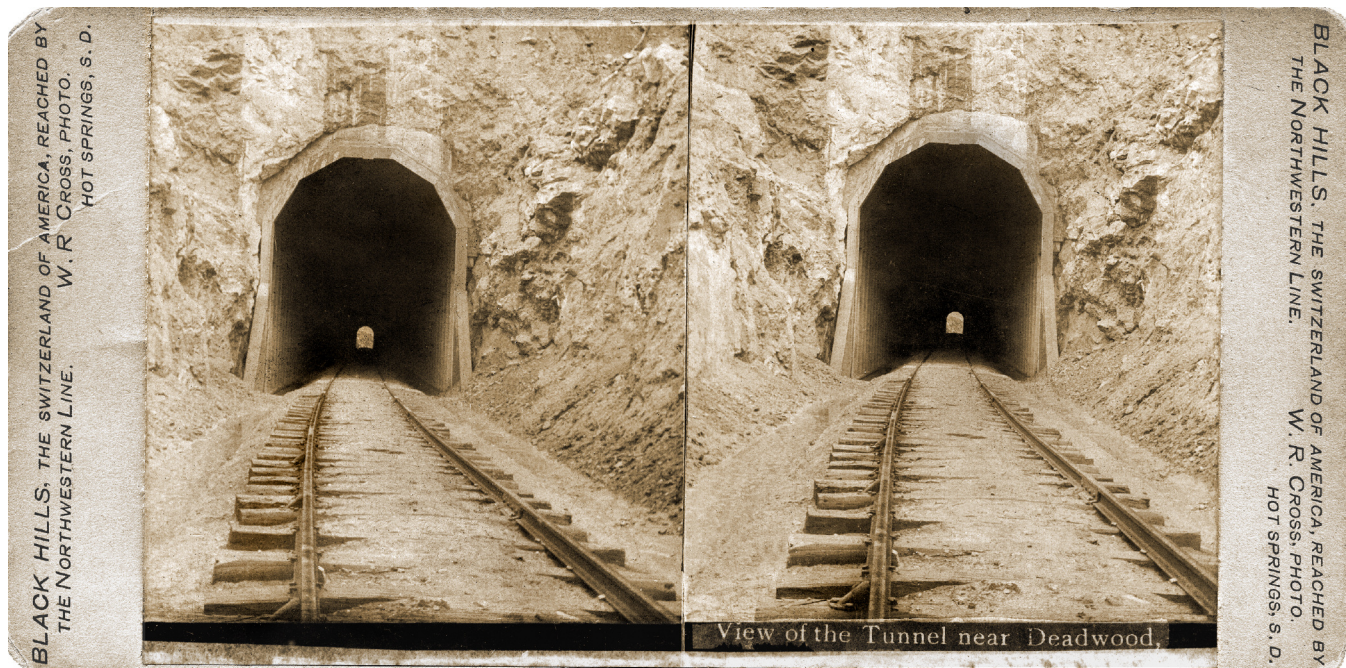
ly and studio thirty miles north to the town of Niobrara, Nebraska (not to be confused with Fort Niobrara). This move provided easier access to the nearby Santee, Yankton, and Spotted Tail Indian agencies located along the Missouri River. The town of Niobrara welcomed Cross as evident by the following news item: "Cross' tent photography gallery on 2nd street is a good one. He has a stove in it, and visitors there can be

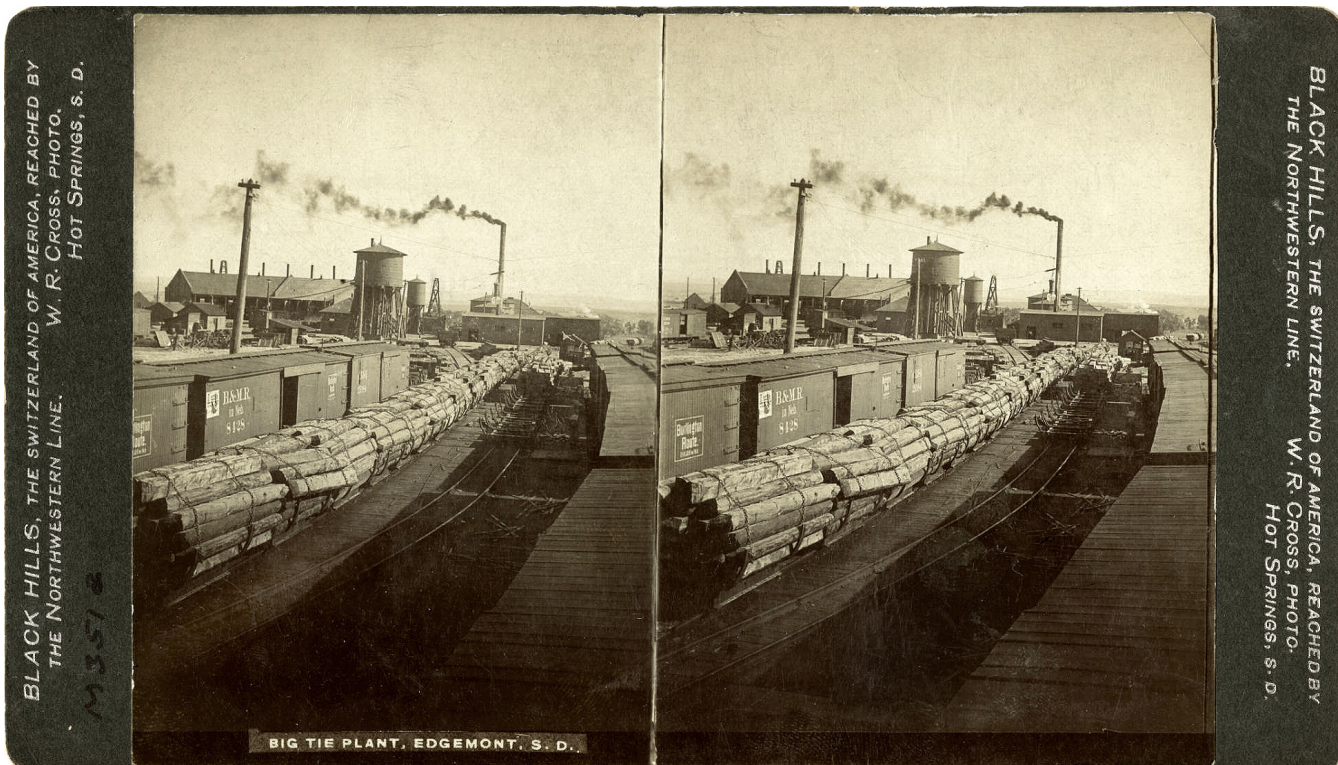
comfortably entertained on even a cold day. He is now prepared to take a perfect picture of yourself. Call and see him."⁹

The years that Cross resided in Niobrara (1877-1890) provided him with the opportunity to produce some of the most noteworthy images of his early career. In February of

1878, Cross left with his wife and young family for the Spotted Tail Agency (originally named the Whetstone Indian Agency 1868-1872, and later renamed the Rosebud Reservation) in Dakota Territory for approximately four months to continue photographing American Indian activities, events, and personalities. The Spotted Tail Agency was located at Fort Niobrara, Nebraska, situated

W.R. Cross, "View of the Tunnel near Deadwood." (Author's collection.)





BLACK HILLS, THE SWITZERLAND OF AMERICA, REACHED BY
THE NORTHWESTERN LINE. W.R. CROSS, PHOTO.
HOT SPRINGS, S. D.

BLACK HILLS, THE SWITZERLAND OF AMERICA, REACHED BY
THE NORTHWESTERN LINE. W.R. CROSS, PHOTO.
HOT SPRINGS, S. D.

BIG TIE PLANT, EDMONT, S. D.

W.R. Cross, "Big Tie Plant, Edgemont, S.D." (Courtesy of W.R. Cross Photograph Collection, Leland D. Case Library for Western Historical Studies, Black Hills State University, 20120201.)

on the south bank of the Niobrara River, a few miles below the town of Valentine in Cherry County (it received its name from the leader of the band of Brule Sioux, which it served). The fort was established by Major John Upham of the 5th Cavalry to protect the areas ranchers and

settlers, and to oversee Indian activities at the Spotted Tail Agency.¹⁰ The *Niobrara Pioneer* (February 15, 1878) noted that "Mr. W.R. Cross left here yesterday with his family for the

Spotted Tail Agency. He is engaged in photographing there."

By March, Cross had begun marketing his Indian views as evidenced by the following notice in the *Niobrara Pioneer*: "Our postmaster received several photographs from Mr. Cross, who is at the Spotted Tail

W.R. Cross No. 15, "Hotel and Entrance to Wind Cave, Hot Springs, S.D." (Courtesy of W.R. Cross Photograph Collection, Leland D. Case Library for Western Historical Studies, Black Hills State University, 20120232.)



WIND CAVE, BLACK HILLS, INDIAN & BAD LANDS.
CHICAGO NORTH-WESTERN RY.

Wind Cave
HOT SPRINGS, S.D.
SCENIC VIEW OF THE NORTH WESTERN
RAILWAY

W. C. NO. 15

HOTEL AND ENTRANCE TO WIND

CAVE, HOT SPRINGS, S. D.

Agency, among them being 'Old Spot and two of his daughters.'"¹¹ It was during this period that Cross created one of his first important stereoscopic series entitled: "Stereoscopic Views and Card Pictures of the Sioux Indians from New Spotted Tail Agency." The views that he created during this four month stay included approximately forty-six different images.

Cross was beginning to develop another important skill that would become a lifeline for early photographers—one of advertising their photographic images. He was frequently sending information and copies of his views during this time to the *Niobrara Pioneer* newspaper, which followed his travels and photographic activities. On June 28, 1878, the *Niobrara Pioneer* reported the following: "W.R. Cross will open up his photograph gallery in Niobrara on the 4th and remain permanently in Niobrara. Mr. Cross has been at Spotted Tail and Yankton Agencies during the past spring and has had opportunities to take some very fine Indian views, specimens of which can be seen at the Pioneer office. We wish Mr. Cross success in his venture in Niobrara."¹²

Cross and his family returned from their stay at the Spotted Tail Agency in the summer of 1878 and he con-

structed a photographic studio in the town of Niobrara. Throughout the Niobrara years, Cross maintained his gallery, but continued his prolific travels with his tent gallery and began venturing north into the Dakota Territories. On August 1, 1878 W.R. and Jennie welcomed another child, a son named George Henry.¹³ Their youngest child, a daughter named Cleve Hannah, was born on September 5, 1881, also in Niobrara.¹⁴ The Cross family now included three daughters and a son.

It was during these years that Cross created additional "series" which included "Views of the Great Northwest W.R. Cross, Photographer and Publisher, Niobrara, Nebraska" and "Dakota and Nebraska Views, W.R. Cross Niobrara, Nebraska." These views were generally produced on burgundy mounts but have also appeared on yellow mounts.

There was a noteworthy article published in February, 1882, which further indicates an active travel itinerary for Cross. The following information was published in the *Niobrara Pioneer*:

"The magic lantern exhibition which was given here a few weeks since by Mr. C.L. Austin started on an extended trip up the Missouri on Tuesday. Mr. Austin, assisted by Mr. W.R. Cross, will exhibit these beauties

of art at all the forts and agencies along the river, and when springs opens will be prepared Mr. Cross will in the meantime add to his already large variety of stereoscopic views the peculiarities and rarities of that famous region."¹⁵

Notes

1. *Pierce County Call*, May 25, 1875. pg 2, col. 1.
2. U.S., Civil War Draft Registration Records, 1863-1865, for William R. Cross, Shaftsbury, Bennington County Vermont, Pg. 26.
3. Mitchell, Lynn Marie. "Daniel Hubbard Cross: Photographer and Musician, 1836-1918." *Stereo World*, January/February 1999, pp 4-16.
4. *Omaha City Directory*, 1868-1869. pg 65.
5. Ancestry.com
6. *Oakdale Pen and Plover*, September 8, 1877, page 3, col.1; *Niobrara Pioneer*, October 12, 1877, page 4, col.1
7. Ancestry.com
8. Darrah, William C. *Cartes de Visite in Nineteenth Century Photography*. Gettysburg, Pennsylvania. W.C. Darrah Publisher 1981. Pg 52, pg 70.
9. *Niobrara Pioneer*, November 16, 1877, pg. 4, col. 2.
10. For a detailed explanation of the military forts and Indian reservations scattered throughout Nebraska and the Dakota Territories refer to the *Encyclopedia of Historic Forts: The Military, Pioneer, and Trading Posts of the United States*. Macmillan Publishing Company. New York. 1988.
11. *Niobrara Pioneer*, March 22, 1878, pg. 4, col. 1
12. *Niobrara Pioneer*, June 28, 1878, pg. 4, col. 2.
13. *Niobrara Pioneer*, August 1, 1878.
14. Ancestry.com
15. *Niobrara Pioneer*, February 17, 1882. 📷📷

The Pillars of Hercules are Missing (Continued from page 24)

next to the highway. The historic scenic "Pillars of Hercules" in Oregon no longer exists as an easily noticeable landmark. (Look near milepost 28, just west of the Bridal Veil exit.)

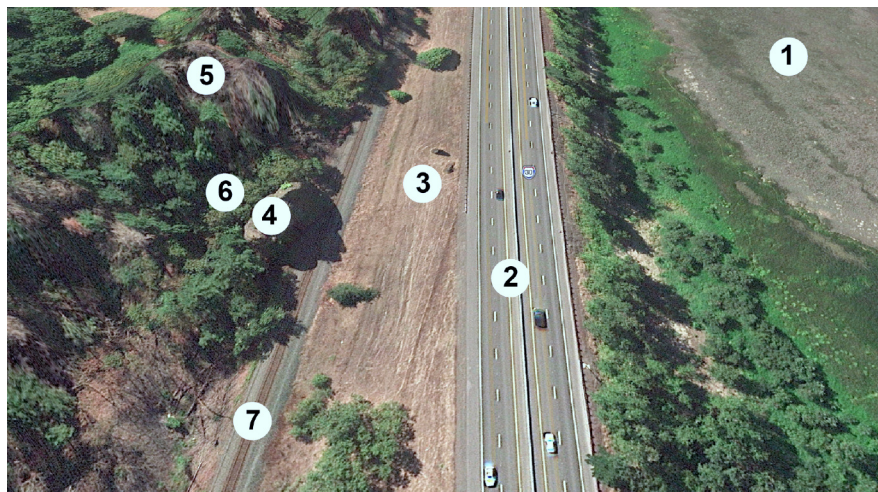
Notes


1. Carleton Watkins stereoviews courtesy of the California State Library, California History Room.
2. See Oregon Historical Society Library: OrgLot93_B3F13_D143r.
3. J.A. Blosser's stereoview courtesy of the Library of Congress, Prints and Photographs Division.
4. If we are to believe the copyright dates on the various stereoviews, the tracks were moved some time after 1907. Clearly, as Figure 7 shows, the river area north of the Pillars is very shallow and could have been covered in by sediments or man-made fill over time. Consultation with experts on Columbia River railroad history dated the track move to 1910. This date is based upon the date that a nearby upstream bridge was built.

My thanks to railroad experts Lance Gleich, Arlen Sheldrake, and Kenn Lantz.

5. Google Earth view with annotations from the author. 📷📷

Fig. 7. The Pillars of Hercules in 2020. [1] the Columbia River, [2] U.S. Interstate 84, [3] small pillars near the northern Pillar of Hercules, [4] north Pillar of Hercules, [5] south Pillar of Hercules, [6] original train track route through the Pillars, [7] modern train track.





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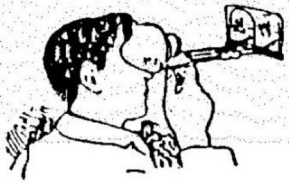
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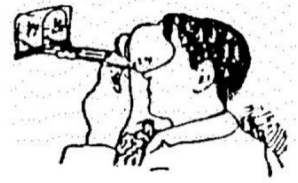
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